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#127

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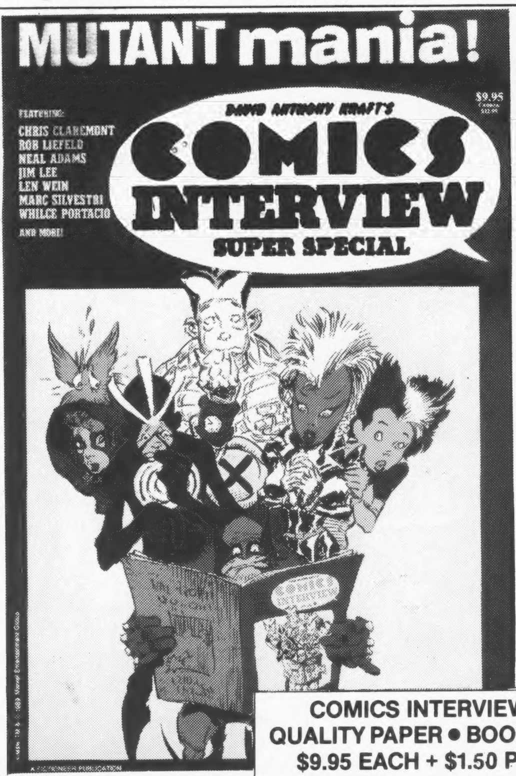
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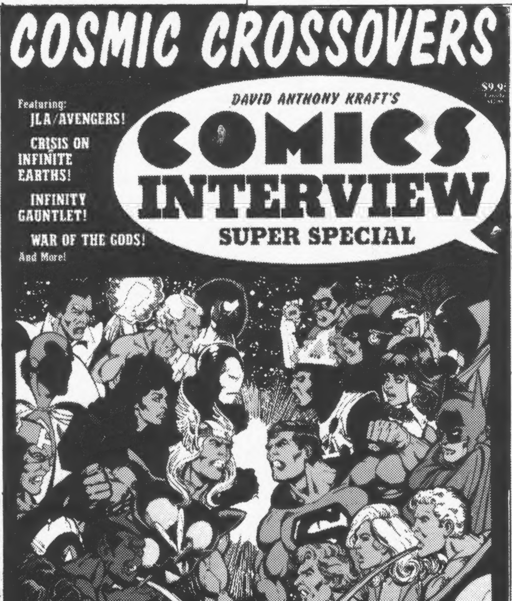
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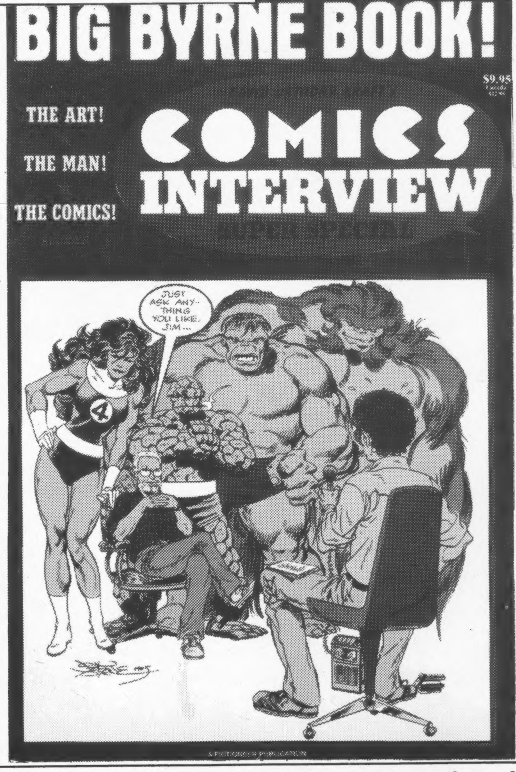
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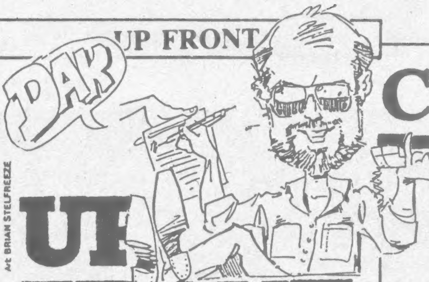

Art: BRIAN STELFREEZE

UP FRONT

IS THERE LIFE AFTER SUCCESS?

The wistful refrain, "I remember . . . Black September," runs through my mind, accompanied by gold-tinted scenes from what now seems so long ago — the first big crash, perhaps "correction" is a better word, in the direct comics market. That early tremor, it turns out, was a warning of bigger and worse quakes to come later, the most recent (call it Blackhole October) we're still riding out the shockwaves from.

It's a consequence of success — after every boom, a bust.

A list of casualties will emerge in due time, but already stories of suffering sales — from Marvel on down — are circulating among industry insiders, and widespread cancellations from publishers large and small are well on the way.

Odd things happen when panic sets in, such as orders for material obviously in demand being unexplicably reduced by retailers in response to over-extended orders in other areas. For example, during that long-ago Black September, we actually received reduced orders for what should logically have been (up to that time) our best-selling issue ever — COMICS INTERVIEW #6, spotlighting the never-to-be-seen **George Perez** JLA/AVENGERS crossover that had just been killed. That issue went on to prove me right by becoming one of our all-time best sellers, going through two more printings as a Special Edition and, ultimately, yet another edition as the lead feature in our COMICS INTERVIEW COSMIC CROSSOVERS SUPER SPECIAL.

The demand was there — the retailer orders weren't.

I guess this is what has never made sense about retailer ordering patterns. When there are lots of hot new releases retailers often cut their orders on regular long-standing titles to buy more of what's "hot" that month. But in so doing, they lose the steady, month-after-month sales built up over years by established publications such as COMICS INTERVIEW. Sales that are the bread and butter of the industry.

So if your retailer isn't carrying enough of INTERVIEW — or any other comic you like — let him know, loudly. Better yet, support the stuff you like and be certain to get every issue by subscribing. As I've always said, it isn't the over-hyped, wildly-speculated massive sellers that are tomorrow's valuable collector's items, it's limited-circulation stuff such as COMICS INTERVIEW, often featuring covers and original art by the best in the business, unavailable anywhere else at any price.

COMICS INTERVIEW gives you your money's worth where it really counts, in breadth, substance and content.

Accept no substitutes — and no excuses from your retailer.

–David

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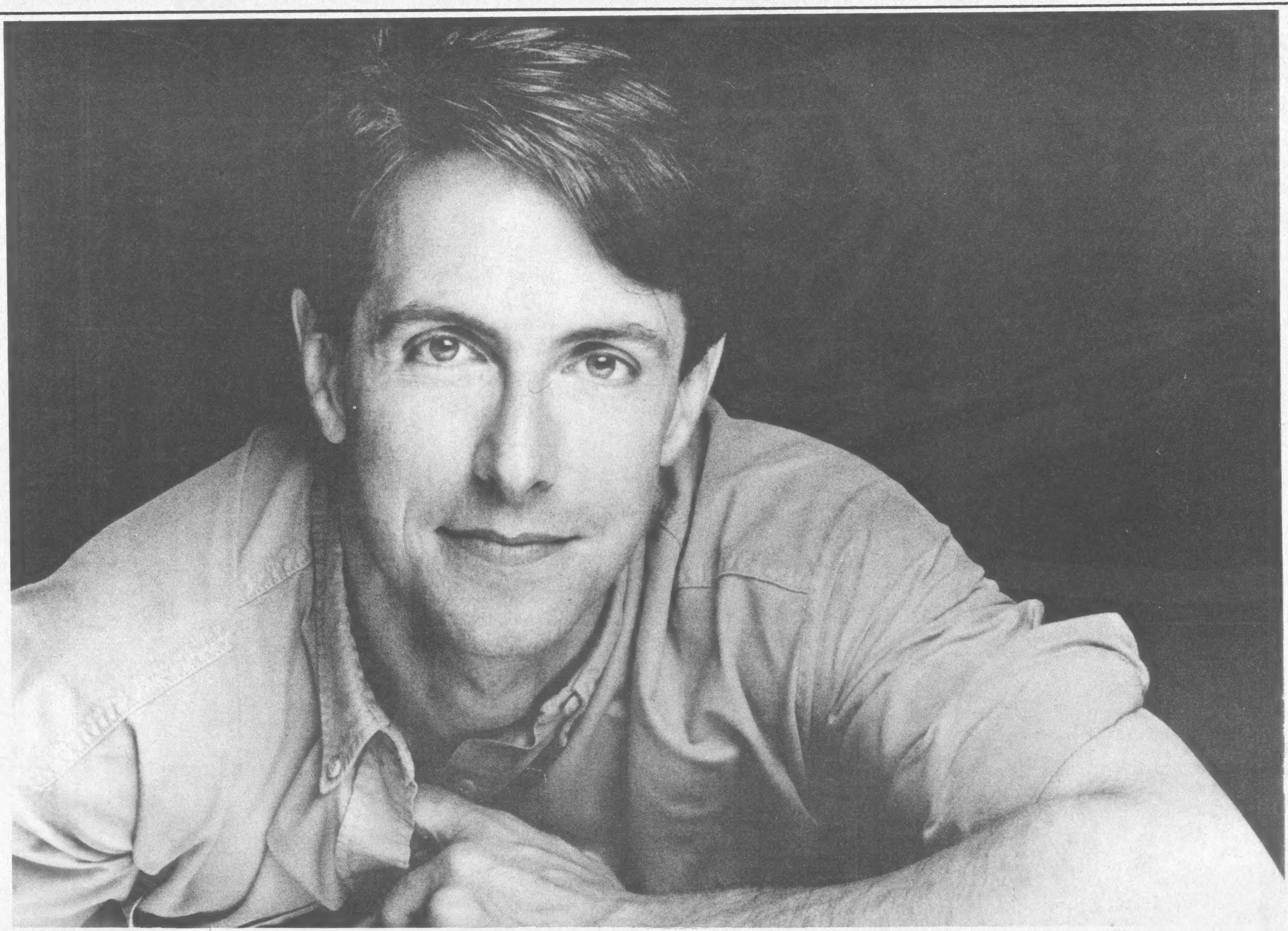


"I'm a comic-book fan from way back, since childhood."

CLIVE BARKER

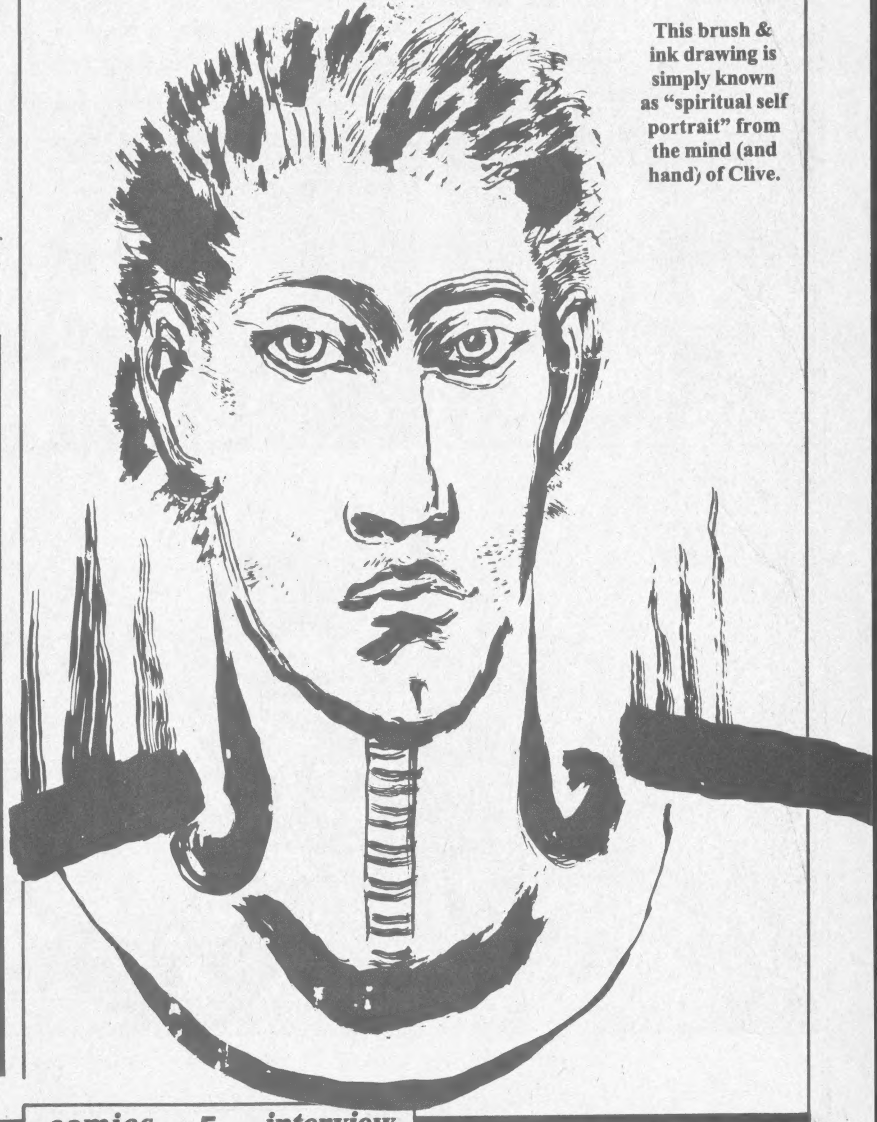
Best known as the "Master of Horror," Clive Barker has had a distinguished career. Though still in his prime, he's had numerous best-sellers, seen multiple novels adapted to screen, directed two of these films, been involved in theatre, published his art in books, and had his works adapted into comics. Barker's latest venture involves creating a new universe of characters for his own line, the Razorline, alternately dubbed the Barkerverse. Epic Comics has just released the first four titles — HYPERKIND, HOKUM & HEX, THE ECTOKID, and SAINT SINNER — in what promises to be one of the most original comics universes arriving this year. We had the great pleasure of chatting with the self-described "imaginer" to learn the genesis of and gain insight into this new creation from the mind of Clive Barker . . .

MARK LUCAS: *Why comic books?*

CLIVE BARKER: Well, "why not" would be a good answer. I'm a comic-book fan from way back, since childhood. They seem to me to be a unique medium. As you probably know, I've worked in the theatre, in painting, in movies, and in books. Imagination spreads its wings differently in each medium. That is absolutely the case in comic books. There are things you can do in comic books you can't do in any other medium. Just as there are things you can do in a movie that

VITAL STATISTICS

Name: Clive Barker
Age: 40
Place of Birth: Liverpool, England
Currently Reside: Los Angeles, CA
Education: English literature and philosophy at Liverpool University
Occupation: Imaginer
Greatest Influences: Books and paintings are the love of my life. (Comics unified those two interests)
Currently Reading: THE HIDDEN LIFE OF DOGS, by **Elizabeth Marshall Thomas**; THE ART OF DREAMING, THE TRANSPARENCY OF EVIL (ESSAYS ON EXTREME PHENOMENA), by **Jean Baudrillard**, TRUE HALLUCINATIONS, by **Terrance McKenna**



This brush & ink drawing is simply known as "spiritual self portrait" from the mind (and hand) of Clive.

HOKUM & HEX, HARROWERS, SAINT SINNER, ECTOKID, and all accompanying illustrations copyright ©1993 Clive Barker. All rights reserved.

“The four titles we’ve begun with are a taste of

you can do in no other medium. Given that I was put on the planet to imagine, why not take advantage of this obvious other area to adventure?.

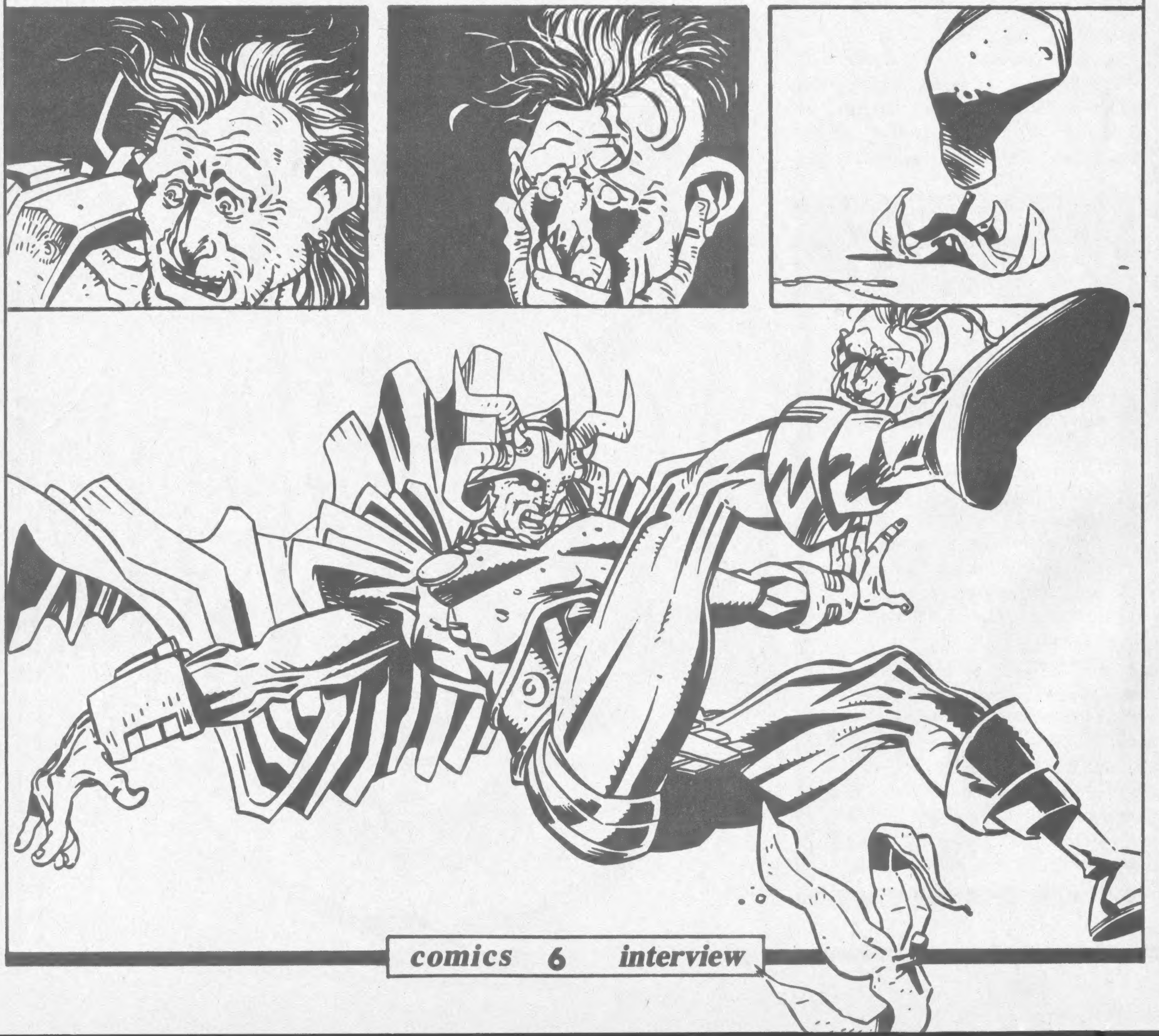
MARK: *The Razorline comics are being billed as, “A bold departure from the horror for which Clive Barker is famous.” Why move away from that for which you’re best known?*

CLIVE: I haven’t written a horror novel for six years. IMAJIKA, WEAVEWORLD, THE GREAT AND SECRET SHOW, THE THIEF OF ALWAYS have outsold the BOOKS OF BLOOD and THE DAMNATION GAME three or four to one and are fantasy/fable. They are not, in terms of tone or approach, like the Hellraiser movies. The horror stuff is certainly one part of my output and will continue to be part of my output. I love horror movies. I love writing horror. But, it’s just one part. IMAJIKA, all 900 pages of it, is closer in tone to, if you will, THE LORD OF THE RINGS than DRACULA. Therefore, that expansion into new realms. Comic books also seemed inevitable. We’ve done some really quite nice, groundbreaking things in the HELLRAISER books. I was delighted to find that Marvel had the courage to publish some pretty outré stories. But, we’ve done that. I was much more interested to move into the superhero area, which isn’t to say that the fans of the Hellraiser mythos will not be satisfied because this autumn we bring out the HARROWERS, a Comic Code-approved confrontation between the forces of Hell and a group of individuals who are recruited to save souls from the Cenobites. We also have a two-issue Pinhead/Marshall Law cross-over. And, Pinhead gets his own comic as well. So, we’ll continue with those materials. But, clearly, THE ECTOKID, HOKUM & HEX, HYPERKIND, SAINT SINNER, and titles we have coming next year are much closer to superhero books than anything I’ve hitherto done.

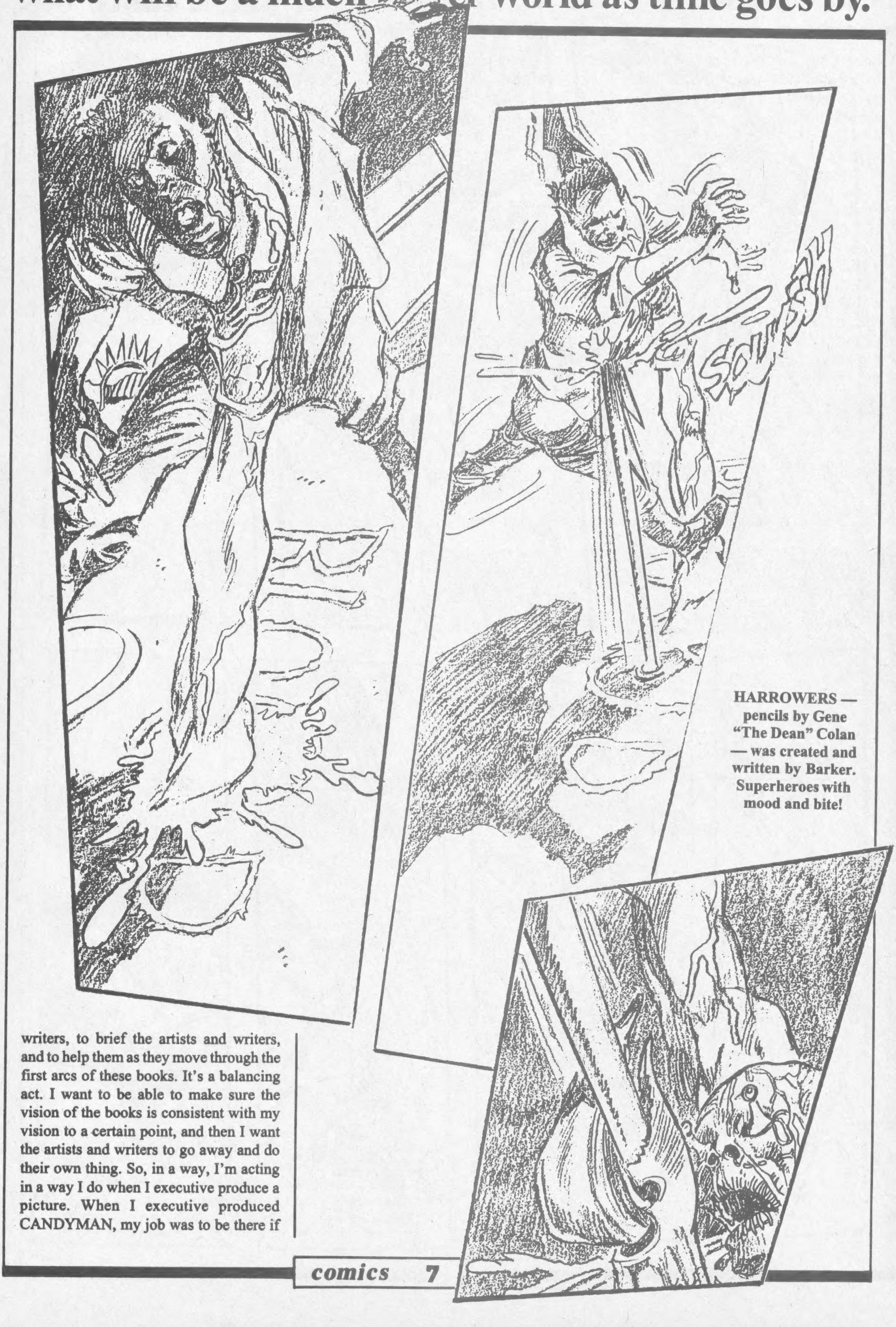
MARK: *Did you come up with the ideas, the plots, the visuals or a combination of these for the characters?*

CLIVE: I started with the bible. The bible was not just for the four titles we’ve seen but for the whole world, for the Decamundi, for the cycle of ten worlds which constitute the Barkerverse. I sort of started with a cosmic plan — the macrocosm — and worked my way down to the microcosm. We started with the Decamundi. I then started to populate the Decamundi. That was a question of defining philosophies, points of views, religions, and so on. The four titles we’ve begun with are a taste of what will be a much larger world, a much larger vision, as time goes by. I provided the basic stories and the characters for all four books. I then watched over and consulted with **Marcus McLaurin** and **Malcolm Smith,** both of whom are co-editors on these books, to find the artists, to find the

HOKUM & HEX (writer: Lovece, penciller: Williams, inker: Lanning) created by Clive Barker.

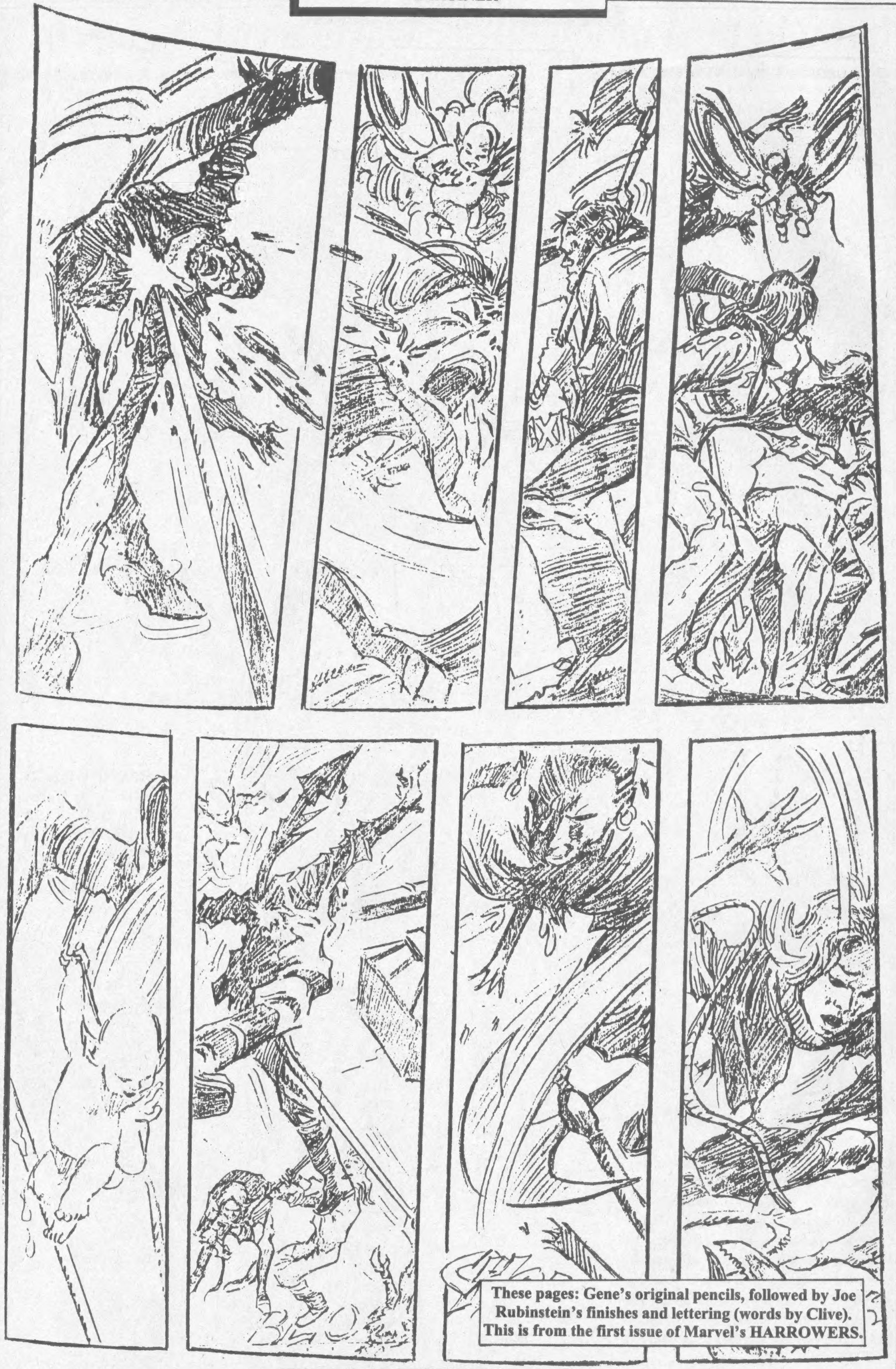


what will be a much larger world as time goes by."

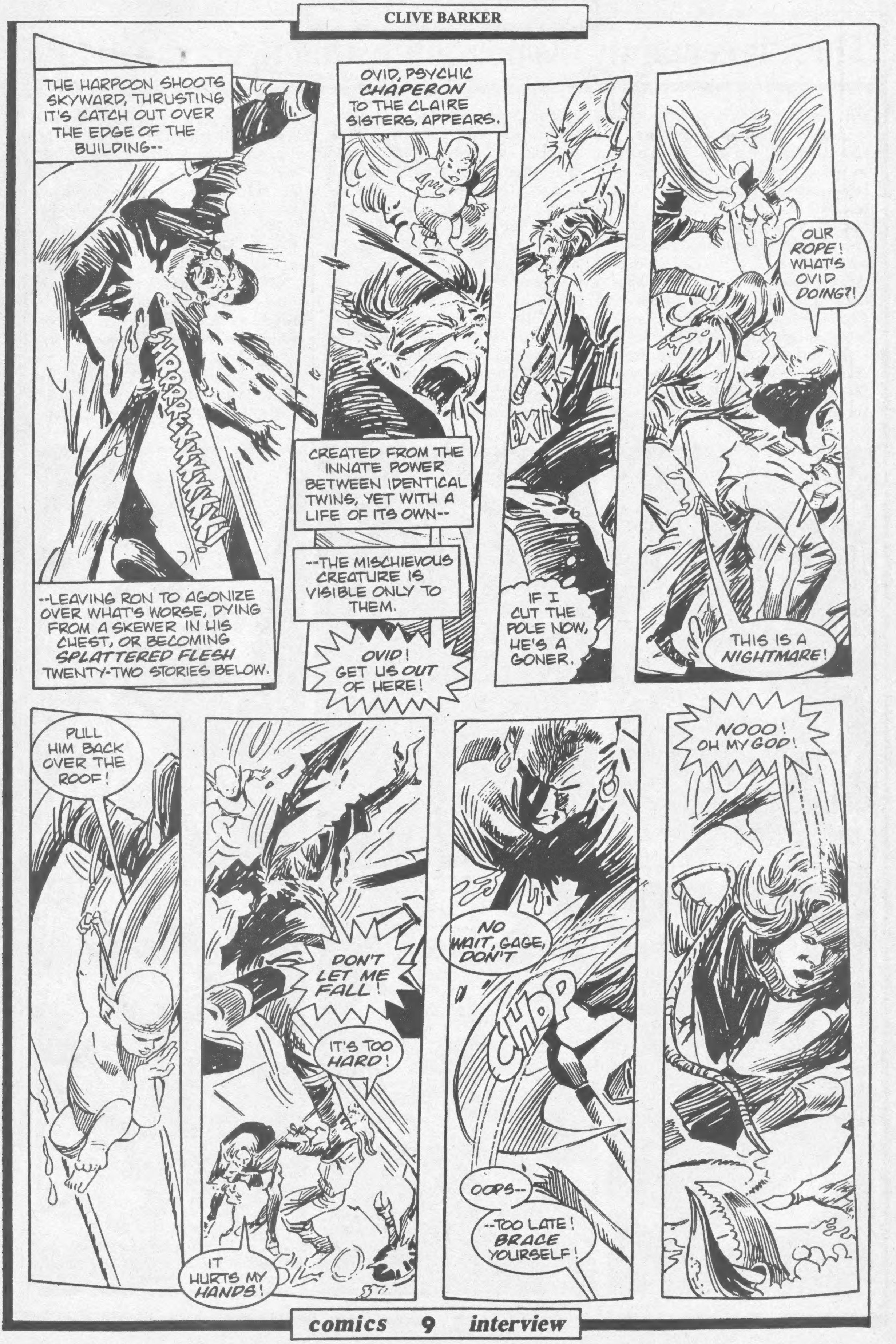


HARROWERS — pencils by Gene "The Dean" Colan — was created and written by Barker. Superheroes with mood and bite!

writers, to brief the artists and writers, and to help them as they move through the first arcs of these books. It's a balancing act. I want to be able to make sure the vision of the books is consistent with my vision to a certain point, and then I want the artists and writers to go away and do their own thing. So, in a way, I'm acting in a way I do when I executive produce a picture. When I executive produced CANDYMAN, my job was to be there if



These pages: Gene's original pencils, followed by Joe Rubinstein's finishes and lettering (words by Clive). This is from the first issue of Marvel's HARROWERS.


THE HARPOON SHOOTS SKYWARD, THRUSTING IT'S CATCH OUT OVER THE EDGE OF THE BUILDING--
SHRRRRKKKKKK!
--LEAVING RON TO AGONIZE OVER WHAT'S WORSE, DYING FROM A SKEWER IN HIS CHEST, OR BECOMING SPLATTERED FLESH TWENTY-TWO STORIES BELOW.
OVID, PSYCHIC CHAPERON TO THE CLAIRE SISTERS, APPEARS.
CREATED FROM THE INNATE POWER BETWEEN IDENTICAL TWINS, YET WITH A LIFE OF ITS OWN--
--THE MISCHIEVOUS CREATURE IS VISIBLE ONLY TO THEM.
OVID! GET US OUT OF HERE!
EXI
IF I CUT THE POLE NOW, HE'S A GONER.
OUR ROPE! WHAT'S OVID DOING?!
THIS IS A NIGHTMARE!
PULL HIM BACK OVER THE ROOF!
DON'T LET ME FALL!
IT'S TOO HARD!
IT HURTS MY HANDS!
NO WAIT, GAGE, DON'T
CHOP
OOPS--
--TOO LATE! BRACE YOURSELF!
NOOO! OH MY GOD!

“There is certainly the possibility that Ectokid will be a

and when the director came up against a thematic or philosophical or narrative knot that he needed to untie. But, if things are going well, why the hell get in-between a creator and what he or she does best?

MARK: *Do the Ectokid, the Hyperkind, Trip Monroe, and Saint Sinner all share the same Earth? It's clear they are all in the Decamundi, but are they on the same Earth? And, might they meet each other?*

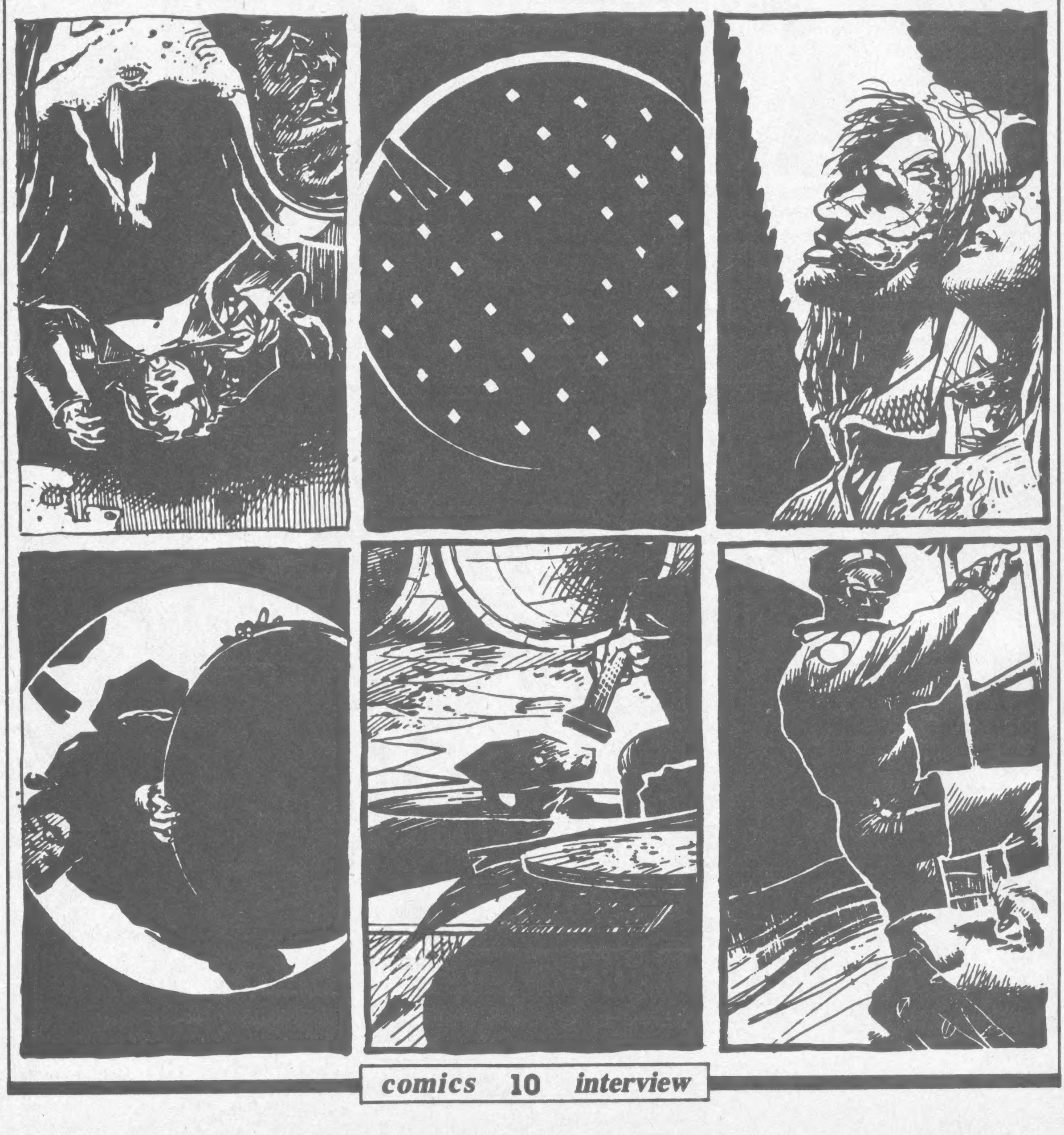
CLIVE: Oh, yes. Plenty of cross-overs to be done here. *(Laughter.)* There will be a lot of encounters among these characters. The first cross-overs will happen before the end of the year. And, yes, they share the same Earth. It is a separate Earth from the Marvel Universe. The only way these characters are going to encounter a Daredevil or a Spider-Man is by some piece of interdimensional hopping. This is a parallel universe to the Marvel Universe, and quite sealed off from it. The many other worlds of the Barkerverse will be gradually unfolded in the upcoming titles. We've three more titles coming in the spring of next year: MODE EXTREME, WRAITHEART, and SCHISM. We will then have another three or four in the autumn of next year. So, rather than opening the floodgates and having 12 titles all at once, we're getting people to try to build their relationships with characters we've put out, to build their comprehension of these worlds. And, we'll gradually lay in fresh characters, fresh mythologies, fresh stories.

MARK: *By creating a new universe, aren't you essentially a writer playing god?*

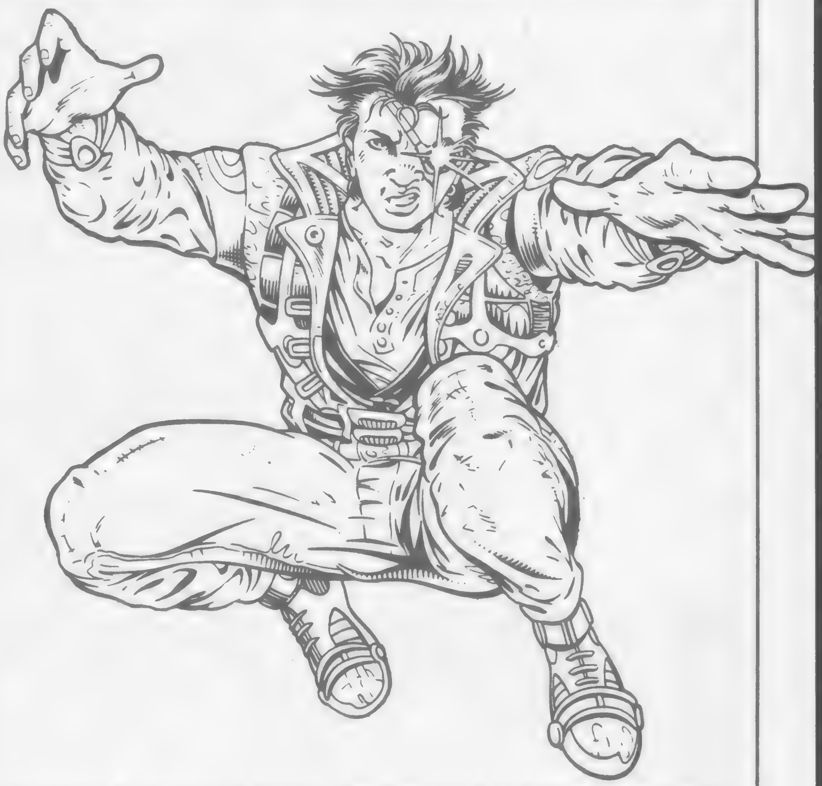
CLIVE: I hope so.

MARK: *What is that like, playing god?*

CLIVE: Well, most writers play god. Even writers who are writing slice-of-life fiction are deciding at every juncture whether the character makes the left turn or right turn. What happens when you write fantasy, as I do with IMAJIKA or WEAVEWORLD or THE GREAT AND SECRET SHOW or write superhero



Saturday morning cartoon, but the books are the thing."

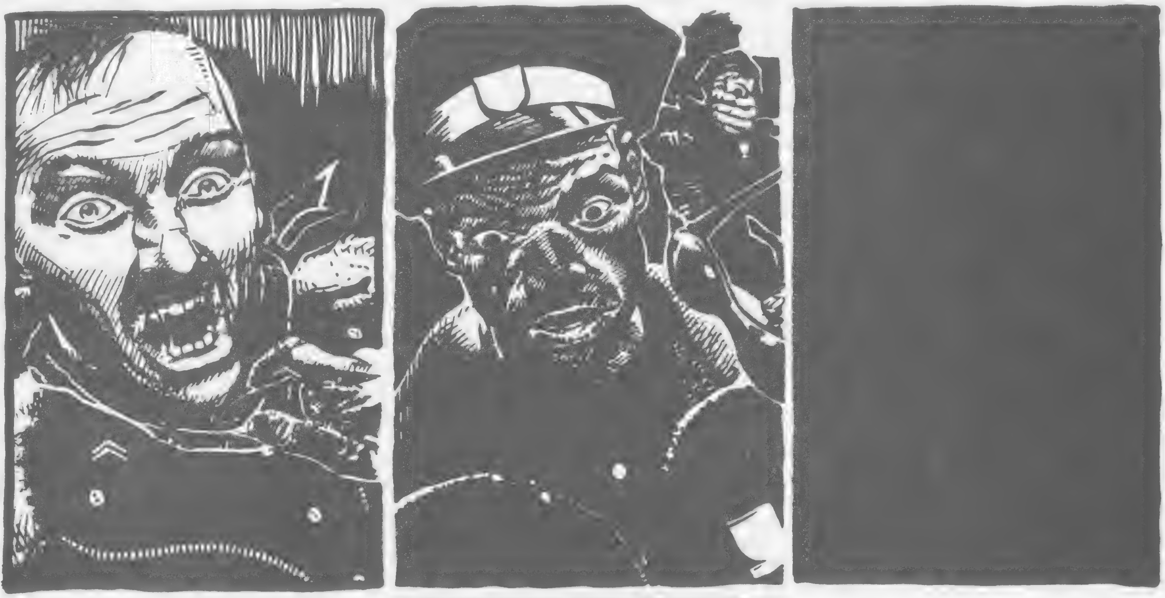


Above: cover figure by Steve Skroce and Bob Dvorak from ECTOKID #1. Left and below: a 9-panel sequence from Barker's SAINT SINNER #2 by Max Douglas (story by Elaine Lee). James Robinson is writing Clive's ECTOKID.

fiction is that you get to create the world in which those turns occur from the ground up. I love that. It's something which fascinates me as a novelist. It's something I've been doing for half a decade or more. The mythological element, the element of metaphysics if you like, is also something that intrigues me. I love to be able to show things to people that they haven't seen before. When Pinhead first appeared on the screen in the first HELLRAISER movie, I think it was reasonable to assume that the movie-goers had never seen anything quite like that before. When they pick up IMAJIKA and get half-way through it and realize that one of the characters is a projection of sexual desire and can be male or female depending on what you're thinking of in any given moment, again I think they will not have encountered a character quite like that before. On the comic-book page, I want to create ideas and concepts and characters that, while they certainly relate to a very honorable tradition of superhero writing, which is extremely strong in the Marvel Universe, nevertheless have a **Barkerian** twist, something which maybe takes them off in a fun or fresh direction.

MARK: *Could any of these grow into a novel or film or other genre?*

CLIVE: I think the first thing to say would be that, if they do at some point, it would be an accident. That is to say, they were created to be comic books. Just as I would never sit down to write a novel wondering what the movie would be like, because I think that way you would end up with a first-draft screenplay rather than a novel, I think it would be very dangerous to go in and create comic books thinking, "This is going to create a great movie," because comic books are a medium unto themselves. There is certainly the possibility that Ectokid will be a Saturday morning cartoon, but the books are the thing. If there is some time down the line a **Jim Cameron** Spider-Man movie or a Sandman movie, I would be first in line to see those movies. But, I love the comic books. And, there are things being done in comic books that really don't have a movie equivalent. I love the fact that you can pick up a title month after month after



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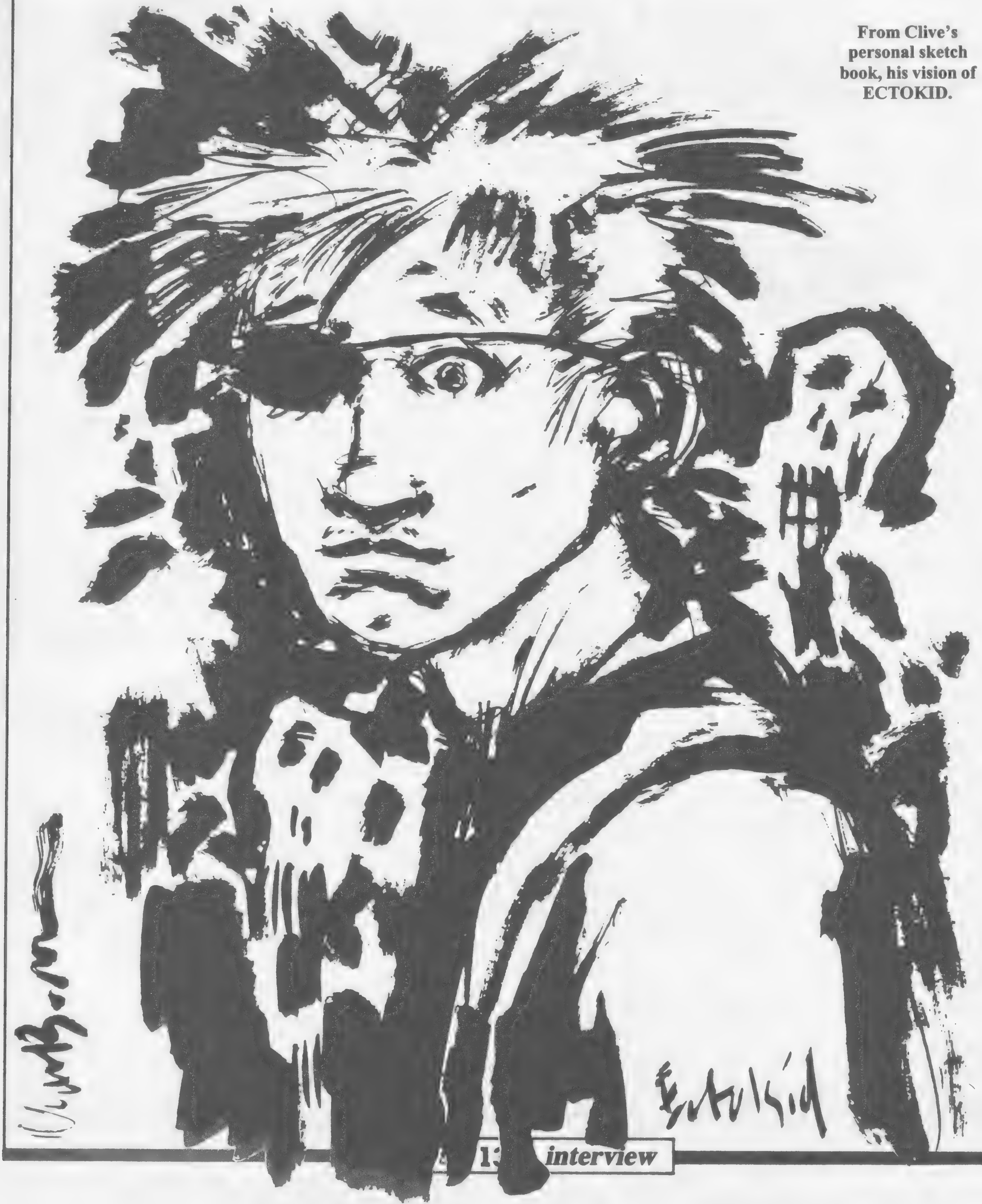
“These characters have more rounded personalities.”

month and have continuing adventures. I think that is always tremendous. What is the movie equivalent of that? In novels, there really hasn't been a novelistic equivalent of that since the late nineteenth century when Dickens' novels were written as monthly installments. But, by and large, people haven't presented narrative fiction on the page in that way either. So, comic books tend to be a unique form from that point of view, in the sense that you get to go and look at your characters do quite extraordinary things.

MARK: *What is unique about the Barkerverse as comics?*

CLIVE: All of them are character-based. A lot of it boils down to who these charcters are, what they do, why they do what they do. We have to look at them case-by-case. I have to say that, as an overview, the characters tend to be extremely ambiguous about their roles, unlike the new tradition of muffled, gun-toting, vengeful, over-muscled heroes who are out there. We all know who we're talking about, not actually by and large from Marvel. These characters, I think, have more rounded personalities. They are not on the page simply to kick butt with a witticism and then go and kick another butt, which I find, frankly, very boring. I was drawn into comics by character. I was drawn into comics



From Clive's personal sketch book, his vision of ECTOKID.

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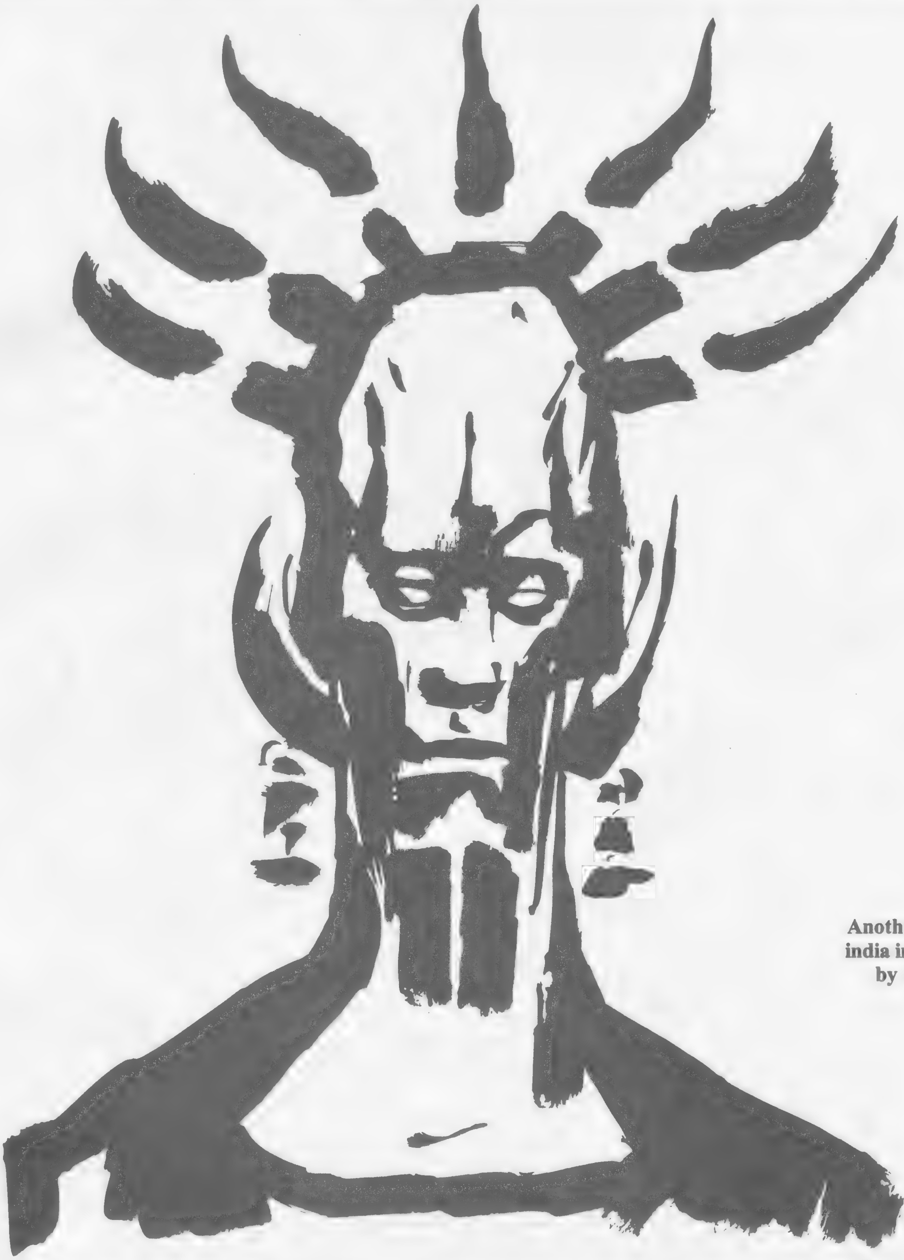
"Ben Grimm was capable of witticisms while kicking Skrull ass."



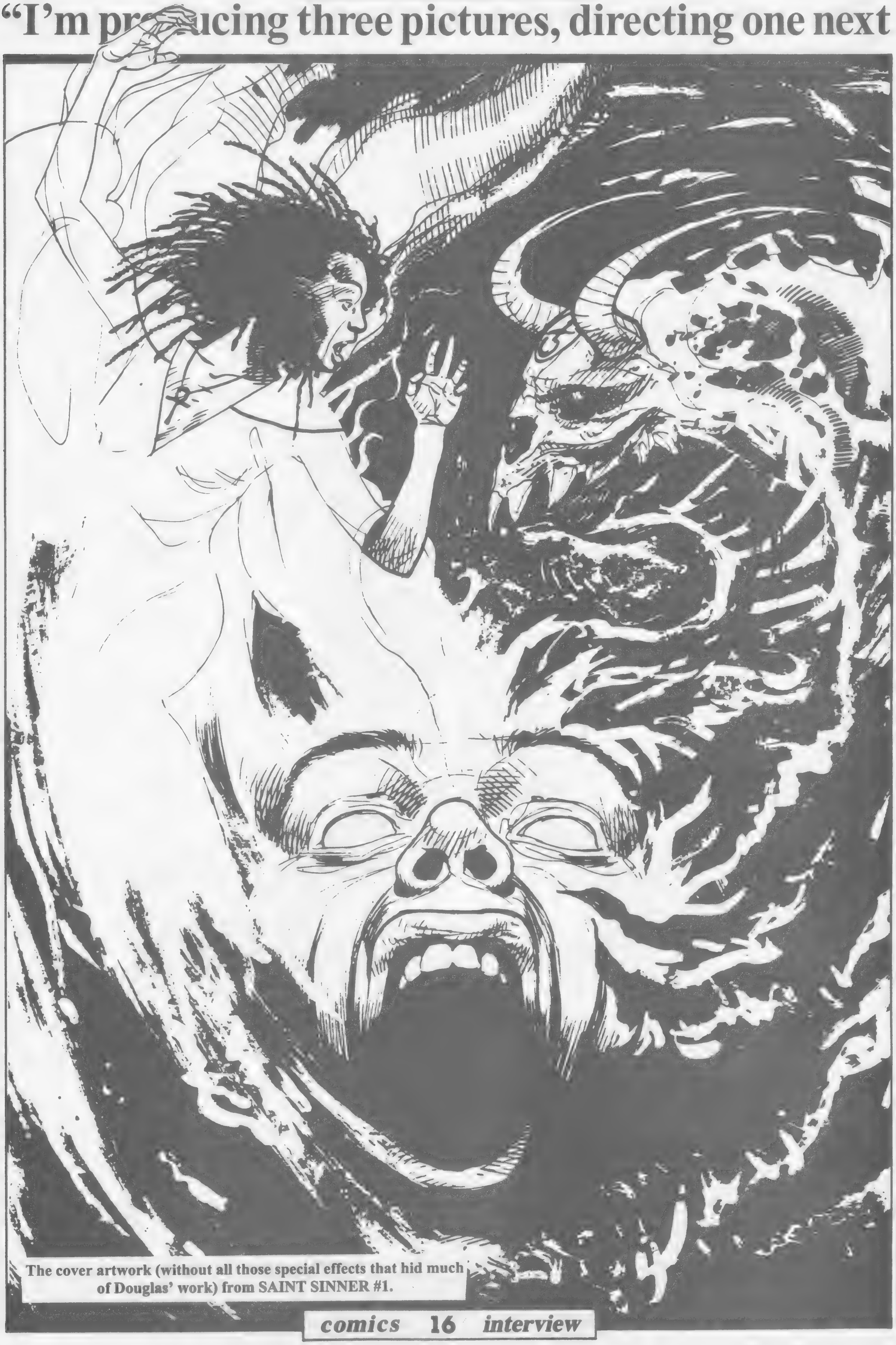
Another brush & india ink drawing by Barker.

because I liked at the age of ten to be in the company of the Fantastic Four. Sure, Ben Grimm was capable of witticisms while he was kicking Skrull ass, but the sense that these were rounded characters — as rounded as comic-book characters can ever be — was the appeal of it, the fact that these were characters who were moving from our dimension into other dimensions, seeing wonders and expanding our and their imaginations, was far more appealing than fight scenes. I find a lot of the current crop of superhero titles repetitively violent. It's very obvious from my work in every medium that I'm not against violence. It has its place. But, if that's all that's going on, if a comic is a 22-page fight, then I'm outta there. I'm just not interested. I want to have ideas thrown at me. I want to have my imagination stimulated. I want there to be some strange poetry in what's going on. These things are not beyond comic books, as a number of great writers out there at the moment are proving. I just feel that they tend to be proving it in non-superhero areas. And, I love superheroes. I'm trying to bring some of that to the game.

MARK: *Looking at the four intiial titles, the Ectokid seems a very tangible and normal kid.*

CLIVE: Actually, the four kids who become Hyperkind are also normal, but they're not the sort of heightened normality you see in the X-MEN titles, for instance. These are kids who were very troubled and abused, have done drugs and know the street. These are not the squeaky clean Peter Parkers of the world at all. But, yes, Ectokid is particularly normal, isn't he? Dex's

“I’m producing three pictures, directing one next



The cover artwork (without all those special effects that hid much of Douglas’ work) from SAINT SINNER #1.

year, and delivering a 700-page novel in December."

response to this is, "Oh, shit, what now?"

MARK: *The same is true for Trip Monroe (of HOKUM & HEX).*

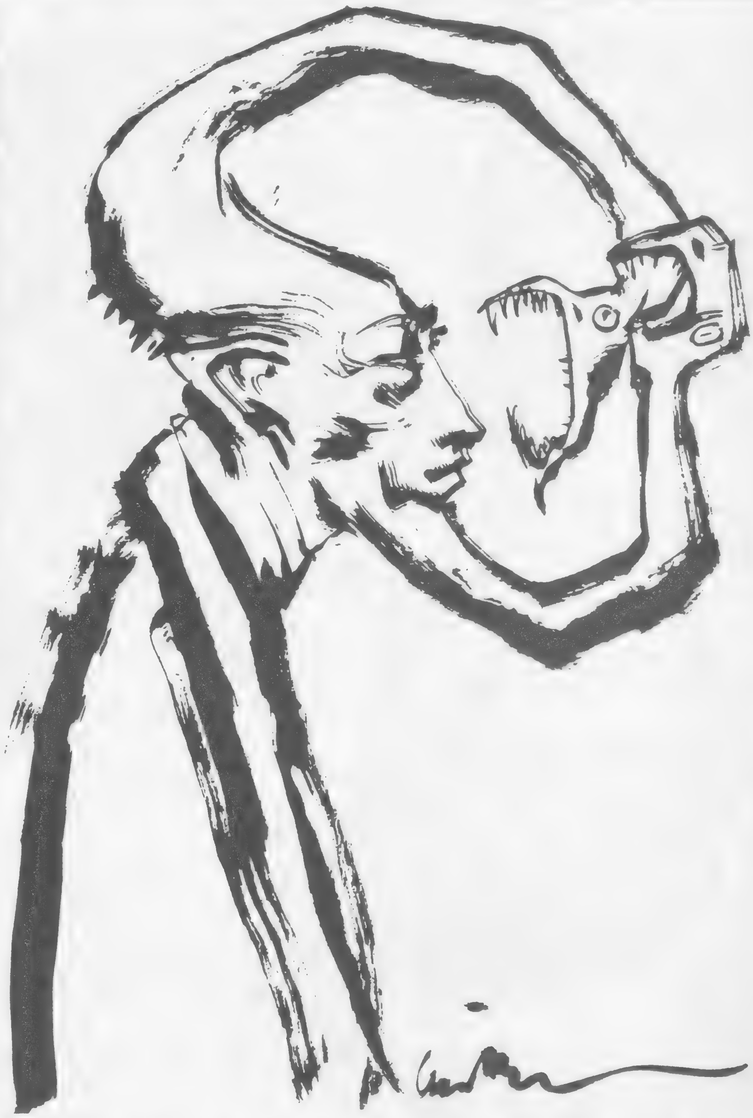
CLIVE: Yes. But Trip's a slightly different character. When I pitched HOKUM & HEX, I said that I wanted to do ALIENS meets the Comedy Channel. I wanted to do a character who was a failed stand-up comedian who is put in the vastness of a strange and scary situation. That was something we haven't seen before. That's the other thing. We've tried to find something you haven't seen before, at least in the form you're presenting it. I think that's part of the challenge. Your responsibility is to not simply recycle old heroes with new names but to try to find something a little fresh. I think, again, the current crop of new heroes resemble the old heroes. They just have bigger muscles, bigger guns, and new names. I find that kind of boring.

MARK: *SAINT SINNER in particular seems very dark and horror-based, much like what DC is doing with its Vertigo line. Was that your intent?*

CLIVE: It's certainly the darkest of the four. I don't know whether to say "horror-based" is exactly right. Clearly, the HELLRAISER books are horror-based. But, for me, for a book to justify the word horror means to horrify. HELLBLAISER clearly seeks to horrify. I think SAINT SINNER is something different. I think it will be a very disturbing book. I think it will be a book which will certainly push the boundaries of how you tell comic-book stories. And, I think it will be a very rich, mythological book. It's one of the things that **Elaine Lee** is so very good at. One of the reasons why I like Elaine's work is that she has this great sense of elaboration. I suppose it was noticeable in STARSTRUCK, where there was this extraordinary sense of only having the tip of the iceberg where the narrative was concerned, that both **Mike Kaluta** and Elaine knew all kinds of shit that they weren't telling us. Now I'm coaxing her to tell more in SAINT SINNER. One of the great strengths she has is this wonderful mythological richness below things, below the surface of the narrative. I think that will be a very haunting book. I don't think it's any more a horror book than SANDMAN is a horror book, and I certainly wouldn't characterize SANDMAN as horror.

MARK: *HYPERKIND and SAINT SINNER seem two polar opposites — one a superhero title and the other more supernatural. They don't seem to fit the same universe.*

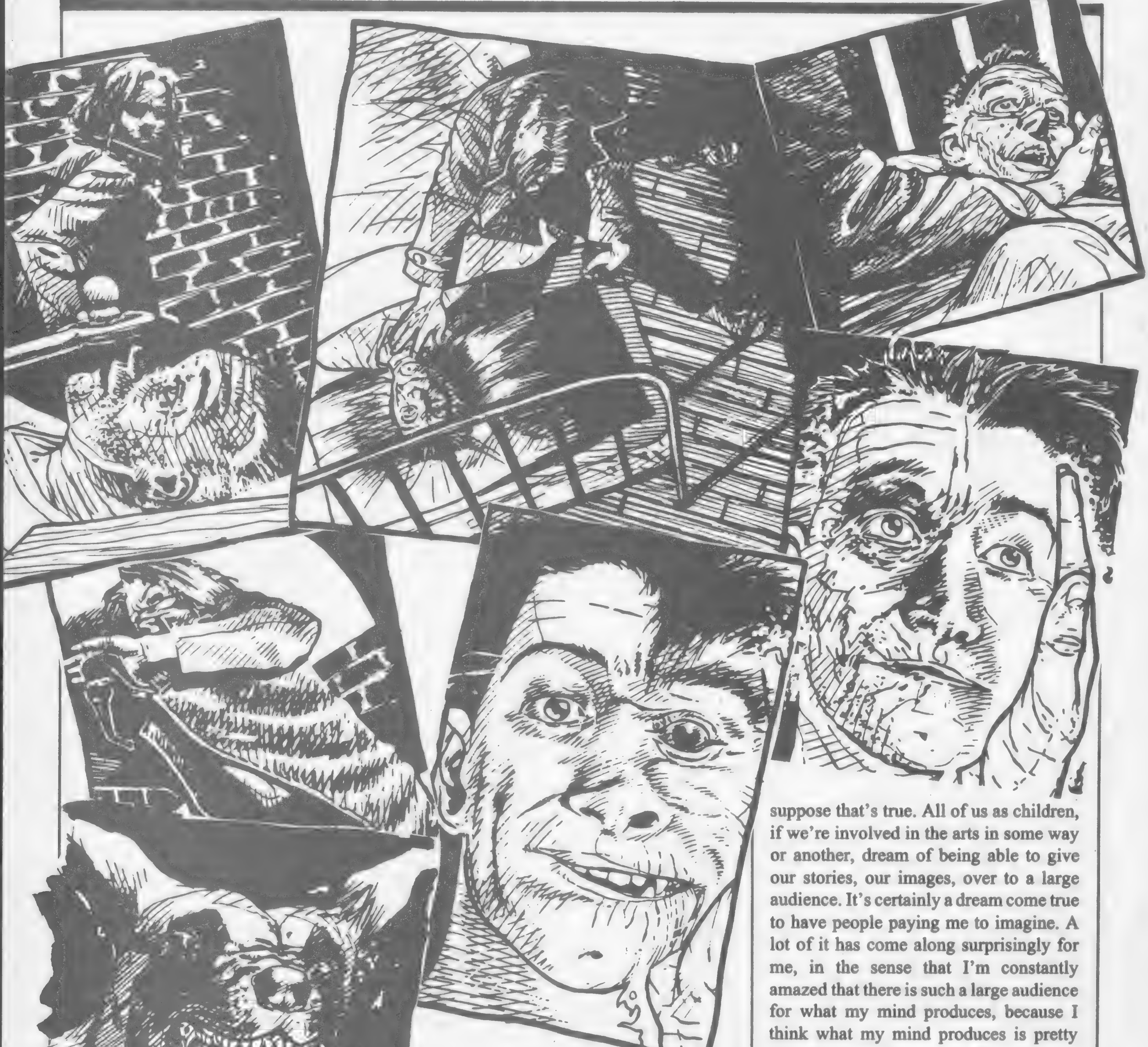
CLIVE: One of the great things about an imaginative world is that you can make just about anything fit. I'm still amazed, in a way, that the island of Maui and Des Moines belong in the same world. The fact is, the world around us is incredibly diverse. Why not the same diversity or more in an imaginative world? One of the great things about comic books is how eclectic they can be, at the cutting edge. One of the things I think **Neil Gaiman** has done quite brilliantly in comic books is marrying up together supernatural, horror, science fiction . . . the whole shindig. In **Alan Moore's** stuff, we've had the menstrual werewolf story in SWAMP THING, and science fiction with the Sunderland Corporation, and so on. Actually, **Nancy Collins** is doing that with SWAMP THING right now, mingling those elements. The element of the supernatural and the superhero is crossed over in something like GHOST RIDER. The Midnight Sons stuff is very much a mingling of supernatural and superhero stuff. I rather like those minglings. It can be very creative. It can be great places for a narrative to fly.



MARK: *You've had a lot of your projects adapted to comics and you've actually created this whole universe, but you've never written a comic book.*

CLIVE: Right. I will! At the moment, I'm producing three pictures, directing a picture next year, and delivering a novel in December which is 700 pages long. So, I'm somewhat under siege, to put it that way. We're producing CANDYMAN 2 and HELLRAISER 4 to go before the cameras, a $23 million animated feature of THE THIEF OF ALWAYS is in

“I’m amazed there is an audience for what my mind



preparation, for which I’m doing the screen play. My next movie, which is based upon one of my short stories entitled THE LAST ILLUSION, goes in front of the cameras in spring of next year. ECTOKID is in active pre-production for an animated TV series. There’s a lot of stuff on my plate. At the moment, I think it’s more important that I spend my time creating characters. If I have a spare day or two, I prefer to go away and hone the characters I’m creating for the new titles than write something.

MARK: *Do you feel you’re living out your childhood, through all of these features, comics, what have you?*

CLIVE: I think that’s a dangerous identification of comics and childhood.

MARK: *More that you’re able to let your imagination soar?*

CLIVE: I suppose that’s true. I don’t think very hard about that. I just pursue what I pursue and hope I capture it. But, I suppose that’s true. All of us as children, if we’re involved in the arts in some way or another, dream of being able to give our stories, our images, over to a large audience. It’s certainly a dream come true to have people paying me to imagine. A lot of it has come along surprisingly for me, in the sense that I’m constantly amazed that there is such a large audience for what my mind produces, because I think what my mind produces is pretty damn strange. I’m amazed that we’re up to #4 of the HELLRAISER series. It delights me, but it astonishes me. We just sold all of the backlist of books — which is about 40 books — to Russia. It’s wonderful to think that there’s a whole nation out there that’s going to have access to my imaginings now.

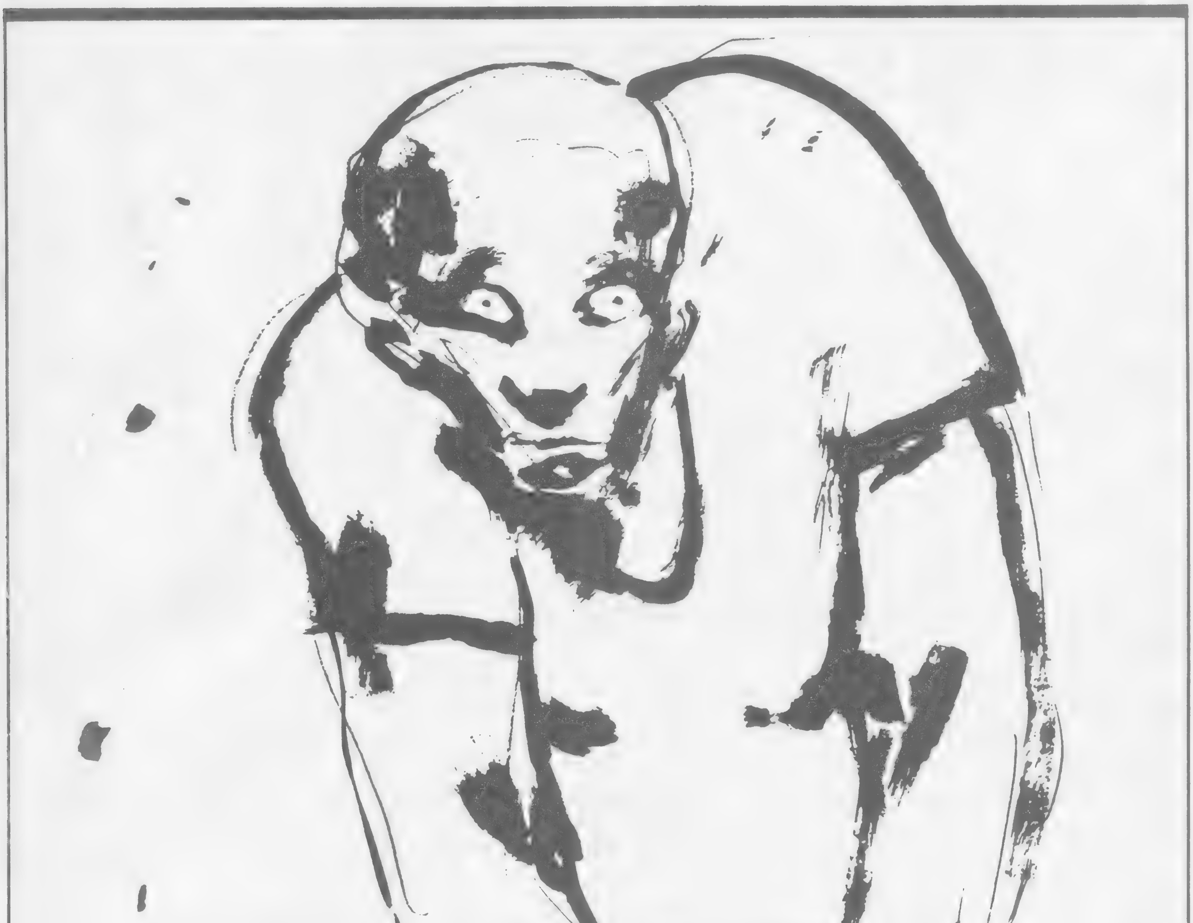
MARK: *What comics are you reading now?*

CLIVE: Oh, god, it’s a long list!.

MARK: *What comics are you enjoying now?*

CLIVE: What do I enjoy? It’s a long list too. I enjoy a lot of disparate kinds of titles. I enjoy X-FORCE and I enjoy HELLBLAZER. I enjoy SWAMP THING. I enjoy **Dan Chichester’s**

produces. I think what my mind produces is pretty strange."



DAREDEVIL. I enjoy MADMAN from Tundra. Wonderful stuff. I love superheroes. I love the dark stuff. I love SANDMAN, of course. I haven't gone that well with the Image titles, I confess, because they fall too much into the "let's kick ass repeatedly" category. I wish there were more character and less brutish and repetitive violence. Beautifully drawn and colored, but if the story isn't there, if the narrative isn't there, if the characters aren't there, I'm not hooked. So, I tend to like stuff which has a lot of character stuff going on in it. It can have action; these aren't mutually exclusive things. It can have as much action as you like as long as there's good character stuff going on.

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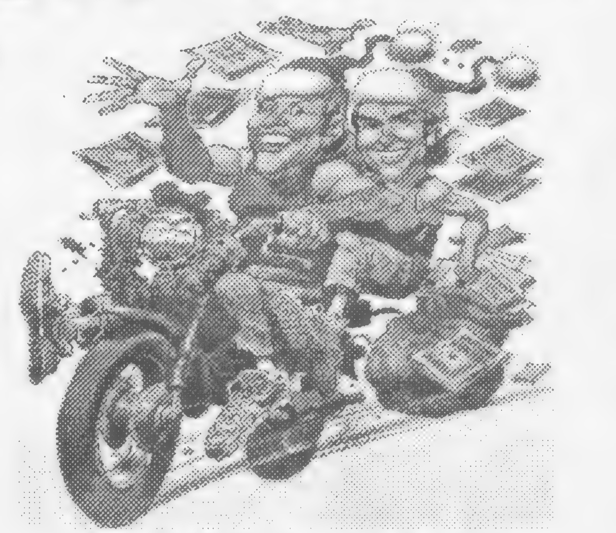

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"I don't know if I had an aptitude, but I liked to draw."

SHELDON MOLDOFF

I *saw a lot of Shelly Moldoff work when I was a kid without knowing it was by Shelly Moldoff. That's because it had the name "Bob Kane" on it. Moldoff was one of Kane's most prolific and best "ghosts" (as Kane would put it) from the Golden Age through the Sixties. So, if you read BATMAN or DETECTIVE way-back-when, and it wasn't drawn by Dick Sprang, Curt Swan, Jim Mooney, or even a rare appearance by Bob Kane, it was probably done by Shelly Moldoff.*

But there's more to the story than that. The excellent Raymondesque artwork on DC's early Hawkman in FLASH COMICS (reprinted, among other places, in Feiffer's THE GREAT COMIC BOOK HEROES) was also by Moldoff. So was the first Green Lantern cover, on ALL-AMERICAN COMICS #19. So was the short-lived MOON GIRL series from EC in the late '40s. And that's not even taking into account Shelly's animation work, which is treated in this interview.

I got in contact with Shelly while doing work on the COMIC BOOK CREATORS cards from Eclipse. And it was a fun bit nailing down another piece of hitherto unknown comics history. So let's roll the tape . . .

LOU MOUGIN: *I guess the first thing I should ask is when and where were you born?*

SHELDON MOLDOFF: Well, I was born in Manhattan on April 14, 1920.

LOU: *So, that means you got into professional comic-book work right after you got out of high school?*

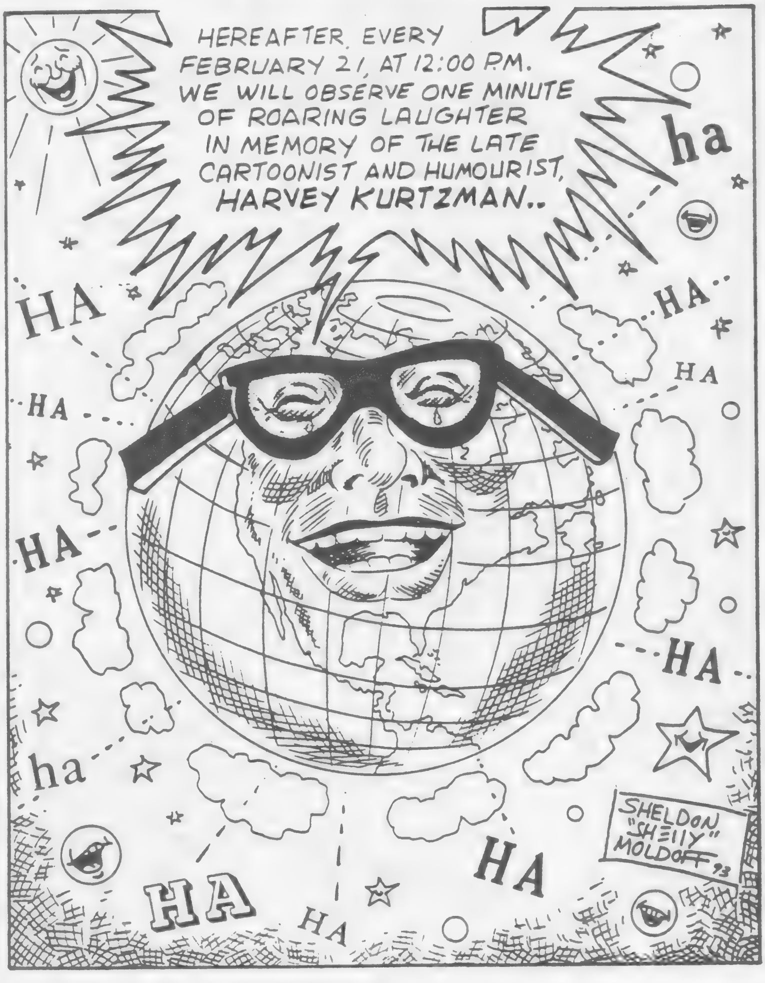
SHELLY: Right.

LOU: *That would be in 1938. What got you interested in becoming a comic-book artist?*

SHELLY: I don't know what it was. I started to draw on the sidewalks, in chalk, with Popeye and all of that, copying the comics. And for some reason or . . . I don't know whether I had a special aptitude for drawing, but I liked to draw. And I started by doing all the cartoons. When I got into high school I went for the staff artist on the school newspaper, stuff like that, and entered contests in the papers.

Interestingly enough, there was a fellow living in the same building, in the same apartment house in New York City, when I was about 10 or 12, and he saw me drawing on the sidewalk in front of the building. He said to me, "Would you like to learn how to draw cartoons?" He was about 16 or 17, maybe 18. I said, "Yes!" So he says, "Come on, I'll show you

Sheldon's tribute piece to Harvey Kurtzman appeared on page 132 of the 1993 San Diego Comic-Con program book.


HEREAFTER EVERY FEBRUARY 21, AT 12:00 P.M. WE WILL OBSERVE ONE MINUTE OF ROARING LAUGHTER IN MEMORY OF THE LATE CARTOONIST AND HUMOURIST, HARVEY KURTZMAN..
ha
HA
HA
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SHELDON "SHELLY" MOLDOFF '93

All artwork accompanying this interview ©1993 DC Comics, Inc., unless otherwise noted.

©1993 Sheldon Moldoff.

“I started helping on BATMAN—backgrounds, inking

how.” He took out a pencil and pad and we went across to the Bronx Park, sat down on a rock, and he showed me how to start from a circles, all the things like that. And then after that I used to go up to his apartment and show him my drawings, and he was very helpful. Then moved away.

I came across him years later when I was selling work. I had sold some work to DC and walked in the office, and sure enough there was **Bernard Baily**.

LOU: *Ah, HOURMAN*

SHELLY: Right, right. So, *he* was the one that encouraged me.

LOU: *Wasn't he also the first artist to draw the Spectre?*

SHELLY: That's right, a *very* good artist.

LOU: *So, most of you folks around that time, around the early genesis of DC, were just right out of high school around New York, right?*

SHELLY: I would say so, I would say 99%. We were just very fortunate that we could get on the subway and get off at 34th or 42nd or 50th and there was a publisher. We could hawk our stuff around. So, that was just a break, that the comic book came out at that time, and that most of the publishers were in the city.

LOU: *It certainly helped to be born in New York where practically all the comic-book publishers were based.*

SHELLY: That's right. Now, **Bob Kane** lived in the East Bronx, and **Will Eisner** lived there, also. Most of the artists of that period, **Siegel** and **Shuster**, they all were . . . well, maybe not *born* in New York, but they were all *living* in New York City.

LOU: *There was such a large talent pool to draw from there.*

SHELLY: Well, you say *talent*, but *most* of the stuff in the early comics was very crude.

LOU: *That's true.*

SHELLY: So you can't really say a *talent* pool. *(Laughter.)* But you know, what I'm trying to say is what was my ambition, or what was someone else's ambition, at that time — you wanted to be a cartoonist, our goal was to be a newspaper cartoonist. You wanted to have a comic strip like FELIX or KRAZY KAT or JIGGS or KATZENJAMMER KIDS.

LOU: *Or TERRY AND THE PIRATES or FLASH GORDON?*

SHELLY: Well, they came in at that period, at the same time that comic books came in. Now, the comic book came in and opened up a whole new field. So, all us aspiring newspaper cartoonists, we now had another place to sell our stuff. That was a stroke of luck, just being there when it happened, because the newspapers could only accommodate a certain number of strips. The comic books took up the slack and we were able to find work.

LOU: *They started doing original material in comic books around 1935 or so?*

SHELLY: Right, because at first they were only reprints. Then, whoever had the idea, it may have been GAINES or NICHOLSON, one of those guys, to put some original stuff in, and that's when the whole thing started to take off.

LOU: *So, around 1938 you started doing some filler pages for VINCE SULLIVAN at DC?*

SHELLY: Right.

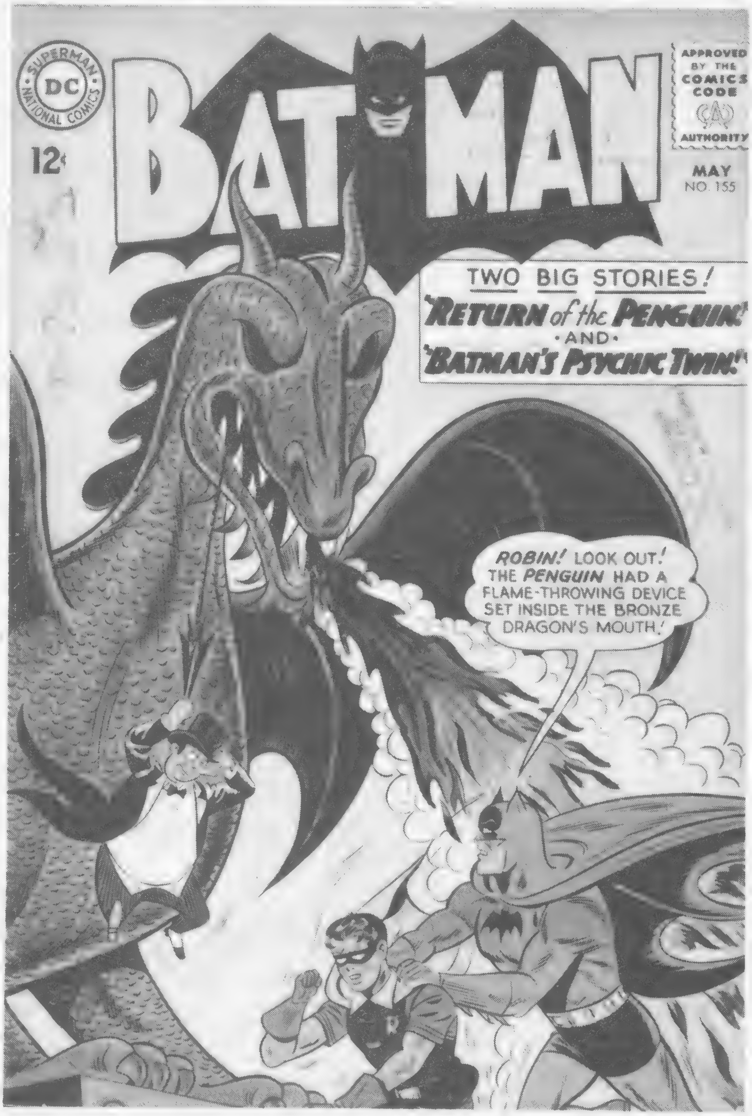
LOU: *And those were movie and sports pages and such?*

SHELLY: Yeah, *oddity* pages, how to throw a baseball, how to play football — whatever you could come up with that would be interesting as a filler. That's what they were, fillers.

LOU: *Now, was your first work on a strip with Bob Kane on Batman in DETECTIVE?*

SHELLY: Yeah. I started helping him on BATMAN, doing the backgrounds and inking in and lettering for him. I would say it all happened within a four- or five-month period, that I started working for All-American Comics with **M.C. Gaines.**

One of the many covers for which Mr. Moldoff supplied pencils and inks. This one appeared on BATMAN #155.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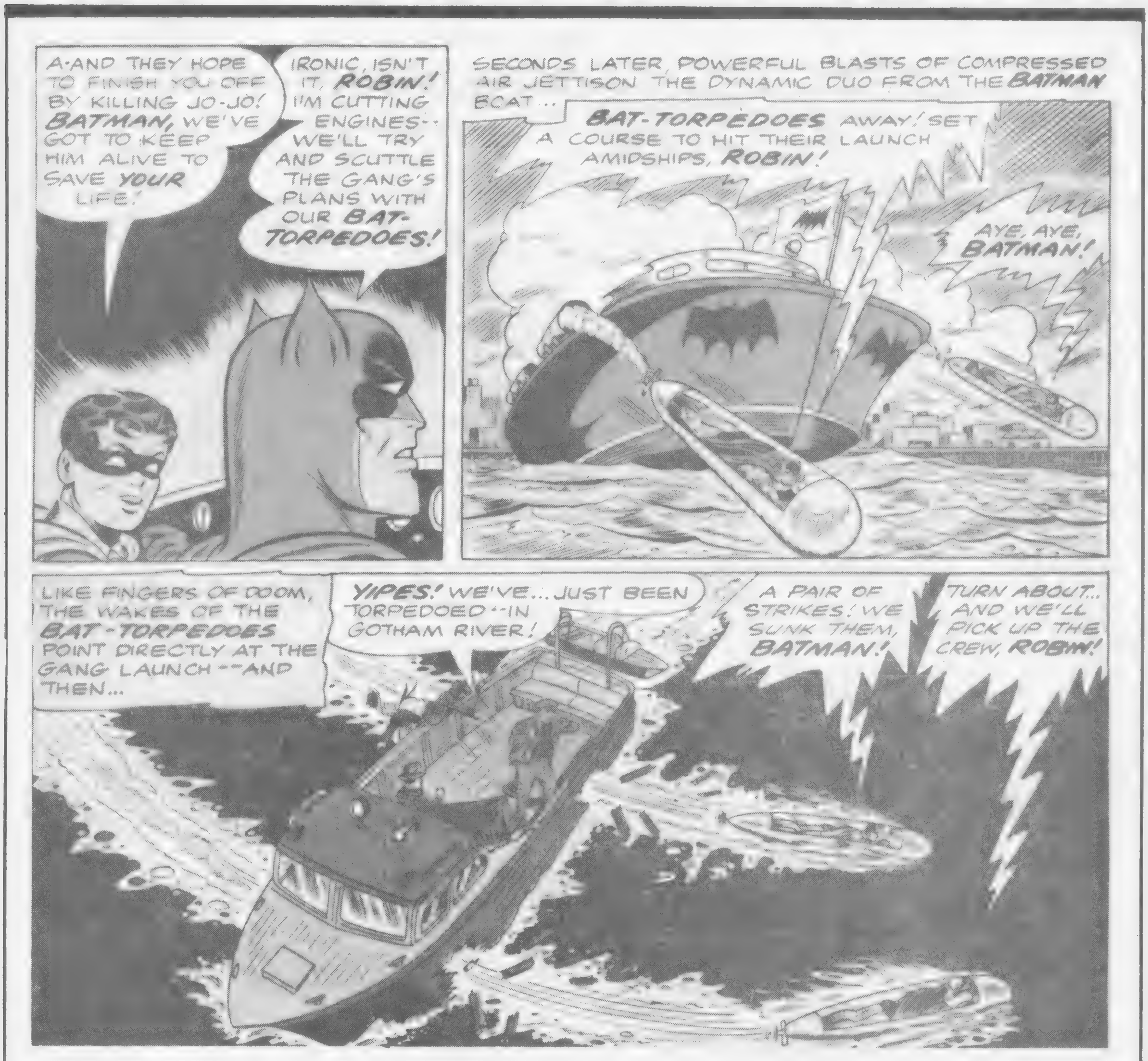
ROBIN! LOOK OUT! THE PENGUIN HAD A FLAME-THROWING DEVICE SET INSIDE THE BRONZE DRAGON'S MOUTH!

and lettering. It happened within four or five months.”


A-AND THEY HOPE TO FINISH YOU OFF BY KILLING JO-JO! BATMAN, WE'VE GOT TO KEEP HIM ALIVE TO SAVE YOUR LIFE!
IRONIC, ISN'T IT, ROBIN! I'M CUTTING ENGINES-- WE'LL TRY AND SCUTTLE THE GANG'S PLANS WITH OUR BAT-TORPEDOES!
SECONDS LATER, POWERFUL BLASTS OF COMPRESSED AIR JETTISON THE DYNAMIC DUO FROM THE BATMAN BOAT...
BAT-TORPEDOES AWAY! SET A COURSE TO HIT THEIR LAUNCH AMIDSHIPS, ROBIN!
AYE, AYE, BATMAN!
LIKE FINGERS OF DOOM, THE WAKES OF THE BAT-TORPEDOES POINT DIRECTLY AT THE GANG LAUNCH--AND THEN...
YIPES! WE'VE... JUST BEEN TORPEDOED--IN GOTHAM RIVER!
A PAIR OF STRIKES! WE SUNK THEM, BATMAN!
TURN ABOUT... AND WE'LL PICK UP THE CREW, ROBIN!

Panels from the first story of the same issue — all by Shelly.

LOU: *How did you wind up working with Bob Kane?*

SHELLY: A mutual friend, I forget who it was, but somebody who knew Bob, heard that he was looking for an artist to help him and recommended me. So Bob called *me*! And I went over to his apartment — he lived on the other side of the Bronx at that time — and I was naturally very eager to get *any* kind of work to get into the field. So, I became very friendly with the family, with his father and mother and sister, and the father and mother would bring the drawings back and forth to me because I started to get busy, too! They'd bring them to me, I'd letter them and ink in backgrounds, and they'd bring them back to Bob. It was a pretty good relationship, we got along well.

LOU: *And that's how you ended up being on BATMAN for such a long stretch — a couple of long stretches, I guess I could say?*

SHELLY: At the beginning it wasn't a long stretch. Then I went my own way, you know; I got busy with some other strips, working with **Sheldon Mayer** and **Gaines**, and I was happy to do my *own* thing. So, I left BATMAN.

LOU: *Plus the fact that All-American and National were different branches of the company.*

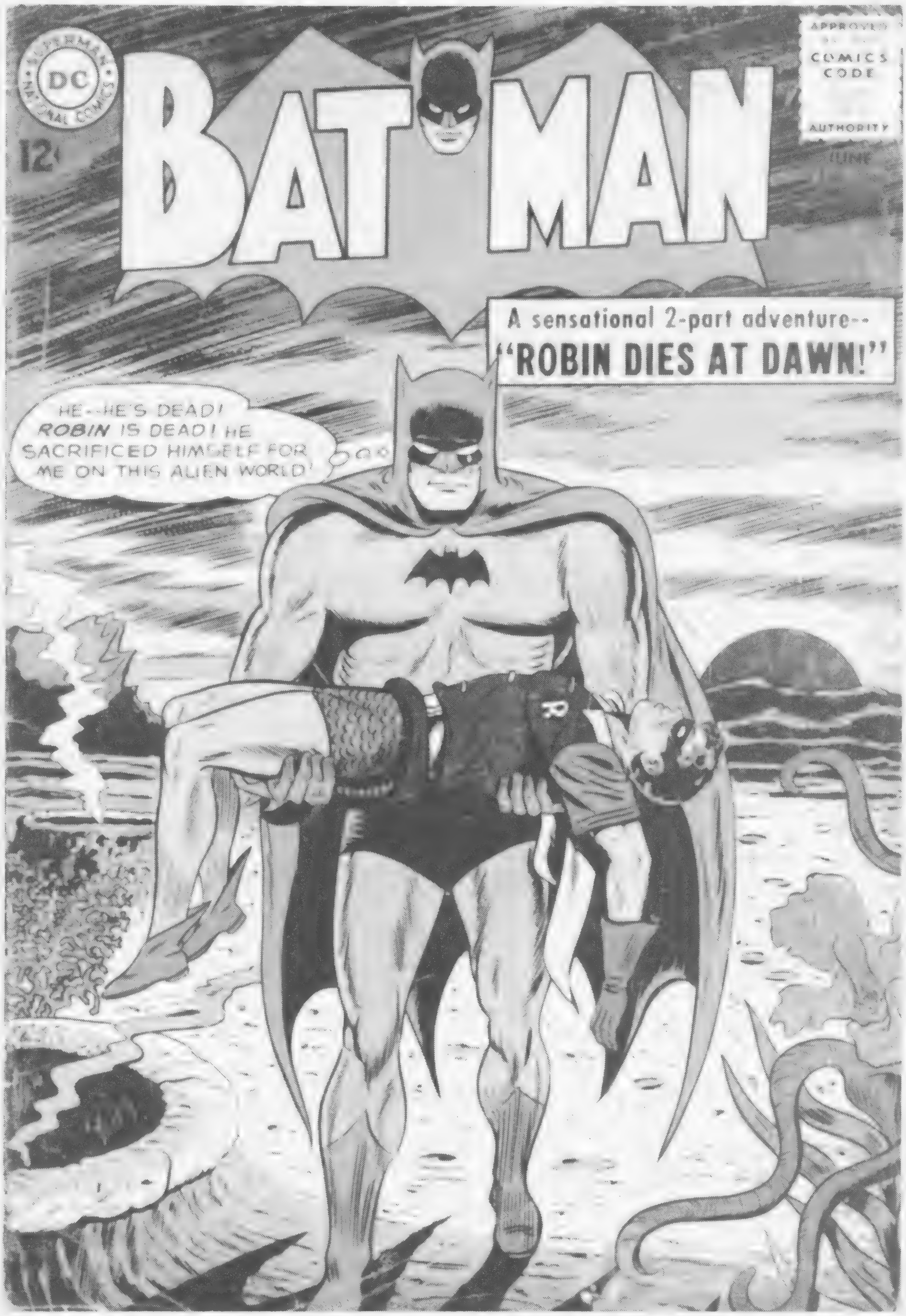
SHELLY: Right. **M.C. Gaines** maintained a separate office down on Lafayette Street where he ran All-American, but he also had a piece of National up on Lexington Avenue. So, that's how I ended up working for both of them.

LOU: *Now, it says in the CHICAGO-CON BULLETIN that you suggested the idea of a boy partner for Batman to Bob Kane. Do you recall that incident?*

SHELLY: Well, yeah. After I stopped working for him I visited him as a friend. I said, “I've got a great idea for a superhero, he's going to be a boy — I'm going to do a boy comic, a boy hero.” And then I left. Weeks or whatever later I go down to National Periodicals with some of my stuff — **Vincent Sullivan** was the editor — and there on the desk I see Batman and Robin, the Boy Wonder. I was furious! “Oh, dammit!” *(Laughter.)*

Now I've told this to people, I've told it at some of the talks I've had at

Bob Kane: "I was his ghost. I never told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HE--HE'S DEAD! ROBIN IS DEAD! HE SACRIFICED HIMSELF FOR ME ON THIS ALIEN WORLD!

One of Moldoff's most famous BATMAN covers, this one from #156. Special note: This cover story, circa 1963, contains one of the earliest uses of virtual reality. Next page: An interior page, showcasing Robin the Boy Wonder.

conventions, and they say: **Bob Kane** stole the idea. Now, Lou, here's how I have to explain it, because you *can't* accuse anybody of that in a field that involves so *much* creativity — and later on I went and worked for Bob for 15 straight years.

LOU: *Right.*

SHELLY: I was his ghost. I never told anybody, I honored the agreement that we had. It wasn't in writing, you never had a contract, but I honored the agreement. Now, when I walked in there and mentioned it to him, that I'm going to do a boy superhero, I could have gone to a dozen different artists and there's no telling but that the artists themselves may have had the same idea. In other words, you can't read someone's mind. And he's not going to come back at me and say, "Oh, I'm working on one like that." If he had one that was *done*, already pencilled, then he might say, "Hey, I've done that." But he didn't do anything.

anybody; I honored the agreement we had."

But you cannot really — and this is the way I feel — you can't say he took it from me because you *don't* know that he wasn't thinking of the exact same thing at the same time. Only when you can prove an outright theft can you really accuse anybody, and then you have a lawsuit. But that's something else. So, I always say I mentioned it and then I saw it, and then **Vincent Sullivan** said to me, "What do you want to do about it?" There's no way I can prove anything, and maybe he *was* thinking of it, or maybe **Bill Finger** had the idea, or someone else, and they were working on it, and it just worked out that way that we were thinking along the same lines. Many times people come up with he same type of villain or the same type of hero.

LOU: *What I want to get on to now is some of your* other *work, in particular you were one of the* definitive *artists — if* not the *definitive artist — on the Golden Age HAWKMAN. Can you tell me about how you landed that job?*

SHELLY: I was doing a strip called CLIFF CORNWALL for **Sheldon Mayer,** and another one called CLIFF CARSON which was started by **Bob Kane** — but he got busy with BATMAN and couldn't do it anymore so **Gaines** asked me if I wanted to do it. So, I did those two, and then . . . somebody started HAWKMAN and **Gaines** for some reason or other didn't like it, or the fellow was quitting or he was fired or something, but I don't know the details. But he came to me and said he'd like me to do HAWKMAN. So, I took it over and I *loved* it. It was my favorite! I worked very hard on it, spent a lot of time, and it became very popular.

LOU: *Did you have to do a lot of research on those ancient weapons he used and stuff?*

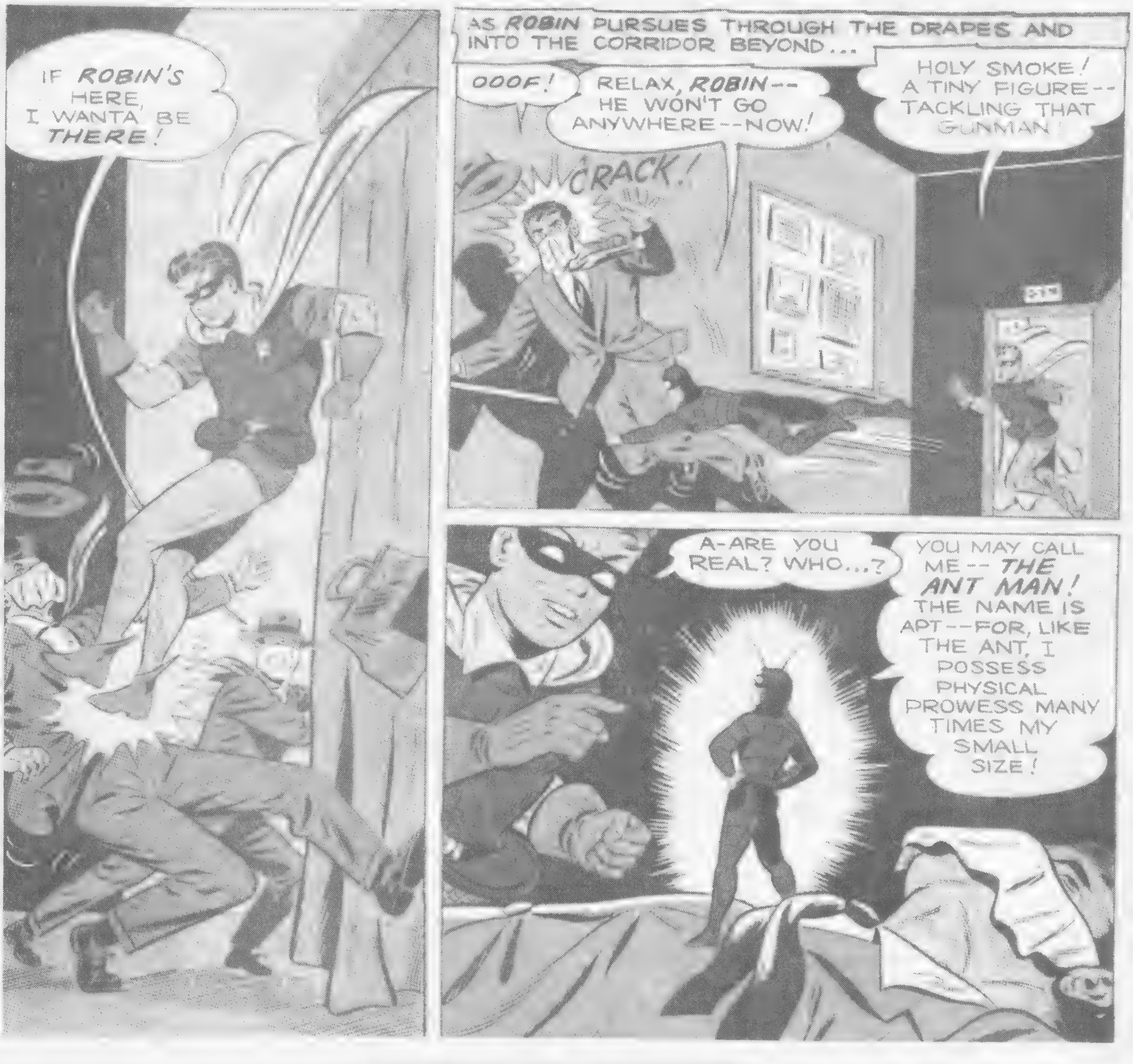
SHELLY: Oh, yeah! I did a lot of research on everything. I researched the armor I researched other strips — PRINCE VALIANT was a favorite of mine, and **Alex Raymond's** work. At that age, I was 18 or 19, I was anxious for the comic book to be as good as the Sunday papers, you know. So I really worked hard. I did a lot of research and put a lot of effort into it, much more so than a lot of the other artists.

LOU: *And it showed.*

SHELLY: It showed, yes. I put the effort in because I *liked* it, I really enjoyed it. And I wanted it to be on a par with the Sunday comic strips.

LOU: *And I would say you came very close to that goal, definitely.*

SHELLY: I would say so, yes. I go to conventions and people come over to me and say they still think about it, that it was


IF ROBIN'S HERE, I WANTA BE THERE!
AS ROBIN PURSUES THROUGH THE DRAPES AND INTO THE CORRIDOR BEYOND...
OOOF!
RELAX, ROBIN-- HE WON'T GO ANYWHERE--NOW!
HOLY SMOKE! A TINY FIGURE-- TACKLING THAT GUNMAN!
CRACK!
A-ARE YOU REAL? WHO...?
YOU MAY CALL ME -- THE ANT MAN! THE NAME IS APT--FOR, LIKE THE ANT, I POSSESS PHYSICAL PROWESS MANY TIMES MY SMALL SIZE!

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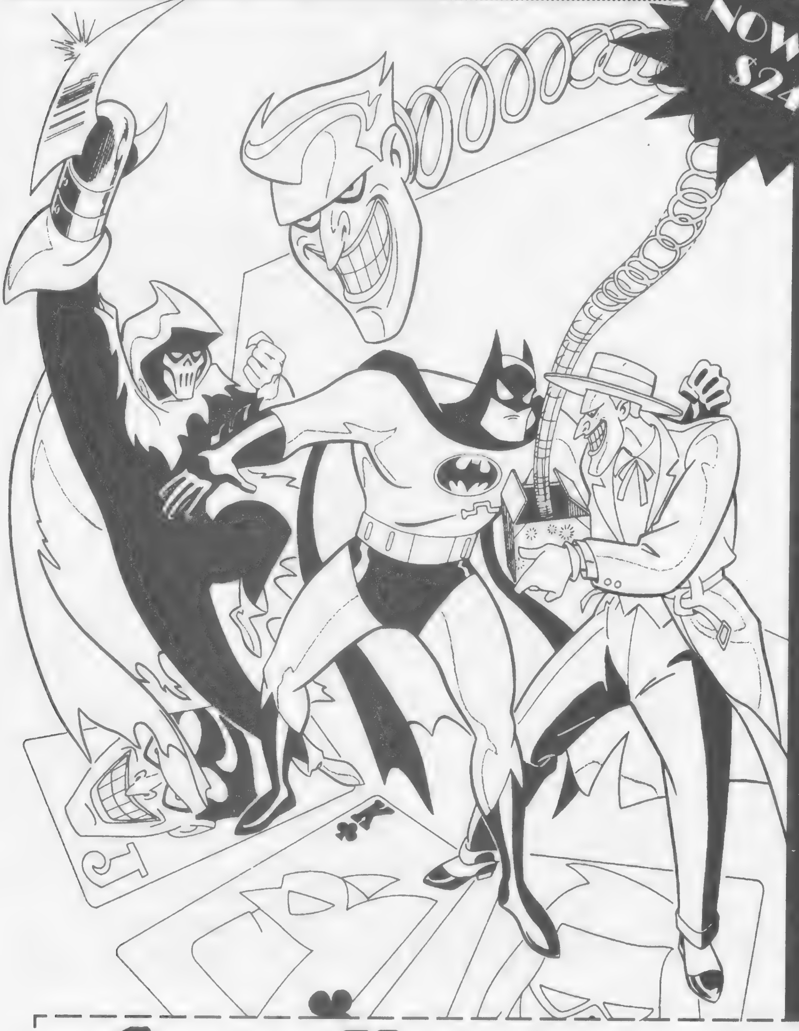

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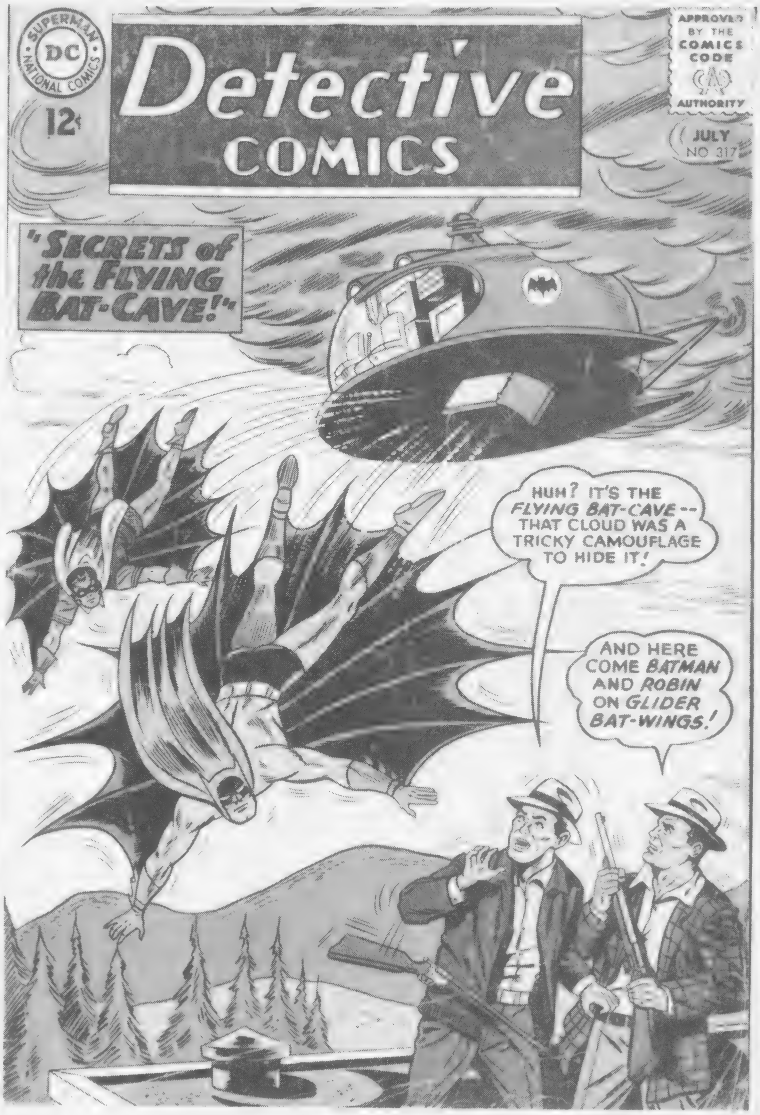
“Black Pirate was my creation. I wrote the first couple.”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AND HERE COME BATMAN AND ROBIN ON GLIDER BAT-WINGS!

Another beauty by Sheldon — DETECTIVE COMICS #317.

such a *pleasure* to them and they *loved* it so. I'm very honored and flattered by a lot of people.

LOU: *I think the first time I saw it was in THE GREAT COMIC BOOK HEROES by* ***Jules Feiffer*** *in 1965, and it struck me as a good piece of work. Did you ever meet* ***Gardner Fox****, the writer on HAWKMAN?*

SHELLY: Oh, yeah, he was a regular at the office. I knew him very well. **Gardner Fox** was a very prolific writer, he did a lot of stories that I worked on. The only time that we would meet was in the office when he happened to be there bringing in scripts or whatever, working with the editor, but I knew him very well.

LOU: *Tell me a little bit about BLACK PIRATE. I read somewhere that you created the character.*

SHELLY: BLACK PIRATE was my creation and I wrote the first couple of stories. Then **Sheldon Mayer** decided to let **Gardner Fox** write it, so he ended up writing it. Now, when I went into the service in '44 I left both strips. **Sheldon Mayer** and I didn't get along too well. We did at the beginning, we were very good friends and we used to go horseback riding together — he liked me to the extent that I did all of the covers on FLASH and GREEN LANTERN. So, we got along well, but then things happened and we kind of . . . didn't see eye to eye on a lot of things.

So, I left, went into the service, was in for two years, and when I came back I came right back to the office and said, “I'm back! I'd like to do my strips again!” And he said no. Someone else was doing them and I wasn't working for him anymore. “Go uptown and get work at National, but not here.” I was *crushed*! I was really crushed. I went to work for other companies, particularly Fawcett Publications, and I never saw **Sheldon Mayer** again.

LOU: *One more thing before we get away from early DC, you've mentioned before doing the first cover with Green Lantern on it, ALL-AMERICAN COMICS #16. How did you get picked to do the first GL cover and was that the first visualization of the character?*

SHELLY: Well, **Sheldon Mayer** picked me. As I said, at that period I did the covers with the Flash, the Hawkman and Green Lantern; I did maybe eight of each, and then I continued on doing Hawkman. At that time you tried to visualize an action cover which did not necessarily have anything to do with the story. The costume was already worked out, but the drawing he gave me was *weak.* *(Laughter.)* He said, “This is it, draw a nice, attractive cover.”

LOU: *I'd heard the first drawing was by a writer.*

SHELLY: I don't know, I can't remember. The shape was there, the colors were there, that was it. But the covers had nothing to do with the inside. Eight or nine months down the road they started to get letters saying that kids were buying the magazines and were looking for the cover stories and they weren't in the magazines, so *that's* when it changed. Then they decided to pick out a part of a story that would make a good cover. So, that's what happened as far as covers, and it would end up usually with the artist that was doing the story doing the cover also.

LOU: *And they kept that idea for covers going for a good long while. Now, for Quality you did the first KID ETERNITY strip. Do you remember anything about that?*

SHELLY: Not too much, just that they asked me to do it.

LOU: *After your Army career, you got out of the service in '46, and you did a lot of work for Fawcett, and TIGRA for Pines, and MOON GIRL for E.C.*

SHELLY: Yeah. I did THE BLACK TERROR —

LOU: *I didn't know that!*

SHELLY: Yeah, I did the BLACK TERROR for quite a long time. At

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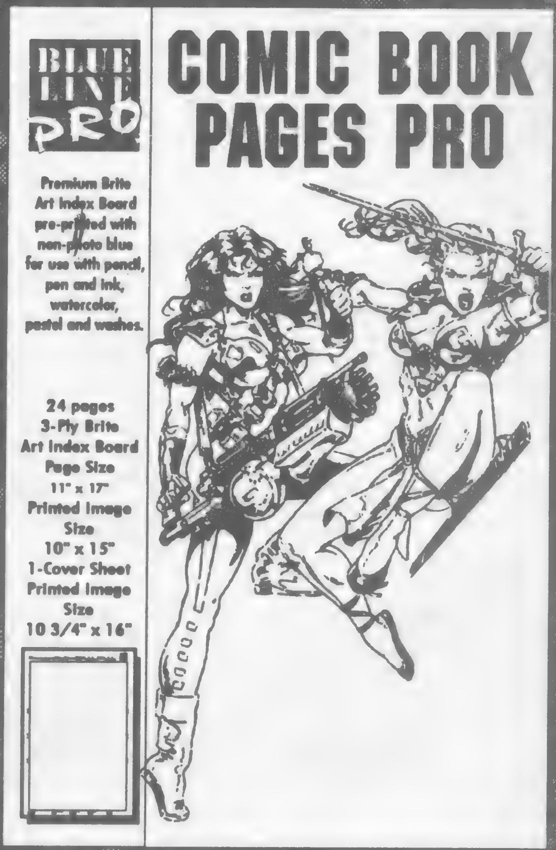

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“I did the first horror book. I brought it to Bill Gaines.”

Fawcett I did TEX RITTER and CAPTAIN MIDNIGHT —

LOU: *CAPTAIN MARVEL, JR.?*

SHELLY: I did a *couple* of CAPTAIN MARVEL, JR. stories. I did DON WINSLOW OF THE NAVY. And then a lot of love stories and adventure stories, and then *horror* came in.

LOU: *And you did a couple of horror things for Marvel, right?*

SHELLY: I did some horror for Marvel, yes.

Now, I did the *first* horror book . . . I forget what year it was. I brought it down to **Bill Gaines** — this was when **M.C. Gaines** was killed in a boat accident on Lake Placid. **Bill Gaines** was just out of college and he was going to close up shop, but he decided to stay a little while and see if he could come up with a hit magazine. I said, “I'll give you an idea if you give me a percentage.” And he said, “I sure will!” So, we worked up a contract, and I brought him in the first horror magazine, it was called TALES OF THE SUPERNATURAL. It had stories by **Graham Ingels,** by **Johnny Craig,** I did a story, it had a cover — the whole thing!

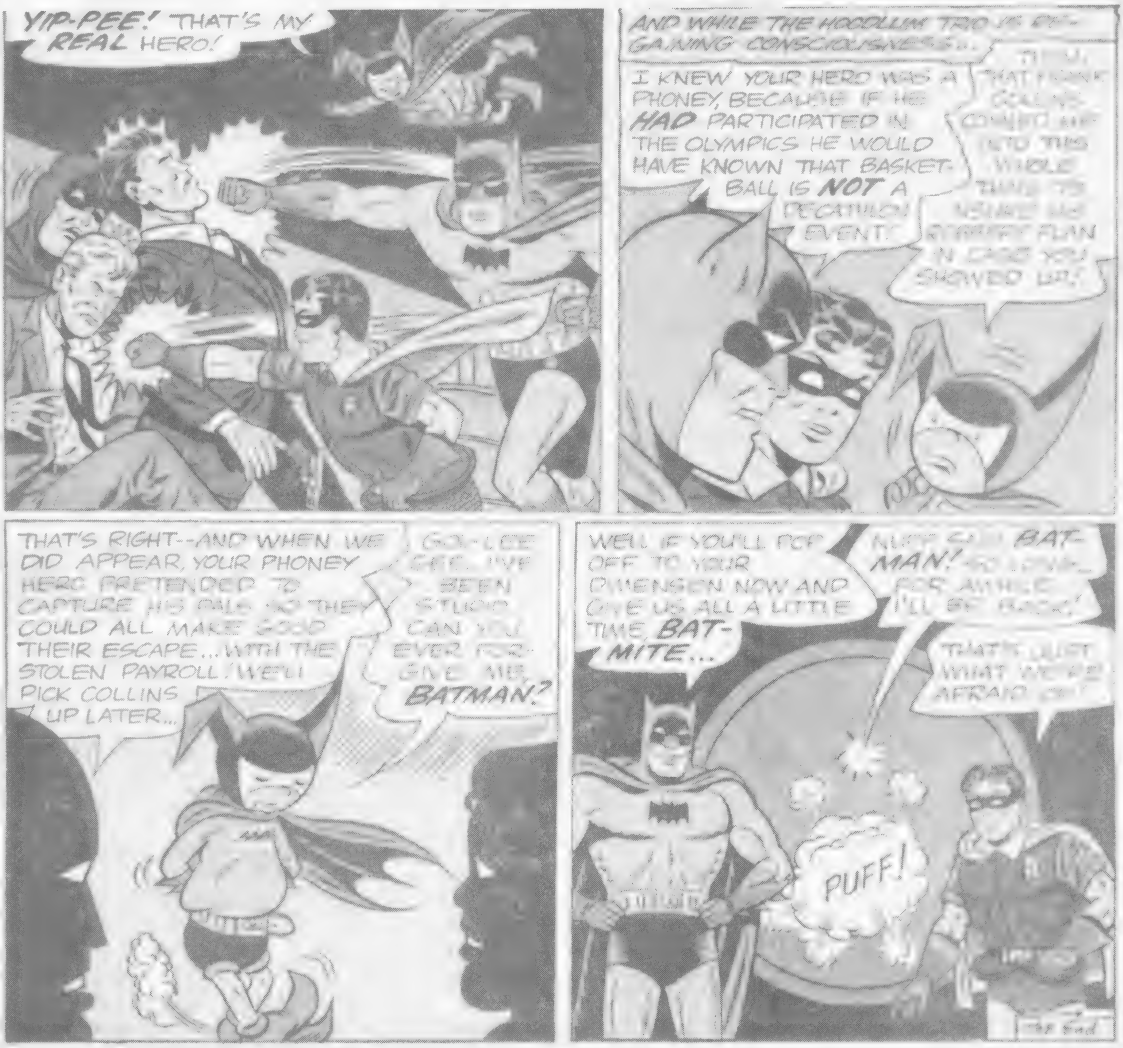
He took it and put it in the drawer. I still have verification of this, I kept all of my notes and I've got the dates and the pages and the stories, etc. He never *did* anything with it! Then he came out, close to a year later, whatever, with his own horror titles.

LOU: *TALES FROM THE CRYPT and all that.*

SHELLY: Yeah. I came down there and I was *furious*! I said, “Bill, what did you do? We had agreement!” He said, “Well, I decided I can't pay commissions, I can't pay percentages, and that's it.” I said, “That's terrible!” He said, “Well, there's nothing you can do about it, it's a worthless contract.” I said, “What do you mean *worthless*? Dave drew it up.” Dave was the lawyer, **M.C. Gaines'** lawyer who still was working for the firm. So I went down to see Dave. I said, “Dave, you gave me a contract, we signed it, and I don't understand — what happened to the horror books?” He said, “Shelly, you're young, pass it off to experience. There's nothing you can do about it, and if you try we'll black ball you in the business.”

Now, I'm 24 years old, something like that, and I'm *scared stiff* he's going to blackball me in the business, so nothing ever came of it. I had no case. I *did* take it

Very early Bat-Mite story, from BATMAN #161 — pencils and inks by Moldoff.


YIP-PEE! THAT'S MY REAL HERO!
AND WHILE THE HOODLUM TRIO IS RE-GAINING CONSCIOUSNESS...
I KNEW YOUR HERO WAS A PHONEY, BECAUSE IF HE HAD PARTICIPATED IN THE OLYMPICS HE WOULD HAVE KNOWN THAT BASKET-BALL IS NOT A DECATHLON EVENT!
THAT'S RIGHT--AND WHEN WE DID APPEAR, YOUR PHONEY HERO PRETENDED TO CAPTURE HIS PALS SO THEY COULD ALL MAKE GOOD THEIR ESCAPE...WITH THE STOLEN PAYROLL! WE'LL PICK COLLINS UP LATER...
GOL-LEE GEE, I'VE BEEN STUPID. CAN YOU EVER FOR-GIVE ME, BATMAN?
WELL IF YOU'LL POP OFF TO YOUR DIMENSION NOW AND GIVE US ALL A LITTLE TIME, BAT-MITE...
NUFF SAID BAT-MAN! SO LONG FOR AWHILE... I'LL BE BACK!
THAT'S JUST WHAT WE'RE AFRAID OF!
PUFF!
THE END

“I met Bob again in the summer of ’53, and

to another lawyer, and he said, “Next time get you *own* lawyer to draw up the contract. There’s no protection in this for you.” I never saw **Bill Gaines** again, and that was the end of that deal. Years later I brought the idea to Fawcett, of a horror magazine called THIS MAGAZINE IS HAUNTED, and they bought the idea. I think they gave me $100 extra, and I did the covers on the first eight or nine magazines of HAUNTED.

LOU: *Those were with Doctor Death, right?*

SHELLY: Doctor Death, yeah. I also did for them WORLDS BEYOND, it was another magazine, horror and science, that type of thing. So I had two titles I sold them.

LOU:*Before we get away from it, you did MOON GIRL, which was the only E.C. superhero book. Is there anything you can tell me about that one?*

SHELLY: I did MOON GIRL AND THE PRINCE for **M.C. Gaines.** He wanted another woman character, and I did quite a few stories, but it never caught on. Eventually it became a crime magazine, so I left it.

LOU: *Then you were a BATMAN artist again starting around 1953?*

SHELLY: Yeah, I met Bob again in the summer of ’53, and he offered me a job as his ghost doing BATMAN. We came to an agreement, a handshake, and I did it roughly 15 years.

LOU: *All the way up through 1968.*

SHELLY: Well, ’67, it was the summer of ’67.

LOU: *Was there any particular reason why you got out of it then?*

SHELLY: The reason I got out was that they had started months before — it had become a daily strip again, and a Sunday strip, in the Ledger Syndicate in Newark, and I did that also for Bob. Then the work got very heavy, and he was coming up with a new contract. In the contract he was asking for X amount of dollars and they said it was a lot of money and he said, “Well, I’ve got an assistant, I’ve got to pay him.” Between him and I we had discussed what he was going to pay me when the contract was signed.

In the negotiations they came to some kind of an agreement, and I came in one day and he said, “Shelly, there’s no more work, the office is going to handle everything.” I said, “What happened to our deal?” He said. “Well, I feel terrible, but they’re going to do everything at the office, that’s it.”

LOU: *Was that about the time Carmine Infantino started on as publisher, or am I wrong on that?*

SHELLY: I don’t know. I really don’t know if he was the publisher at that time. But that’s when **Julie Schwartz** took over, more or less, you know. Now, I don’t know what the story was, because **Julie Schwartz** told me he had *another* assistant after I left, but I don’t know anything about that.

LOU: *Okay, now let’s get on to your animated cartoon career, the stuff you did with Bob Kane like COURAGEOUS CAT and COOL McCOOL.*

SHELLY: Right.

LOU: *And the animated movie MARCO POLO, JR.*

SHELLY: Right. I started COURAGEOUS CAT for Bob — he had this idea with another fellow and they sold it to another company, so I did the stories and the storyboards. The fellow that was publishing that, I got to meet him because he found out that I was doing it, that Bob wasn’t doing it. He said, “I’ve got some other stuff for you to do.” So, I started doing educational shorts. And then he introduced me to a Japanese man who came over from Japan to do a series, and I did 125 films for him called TARO.

LOU:*What was that about?*

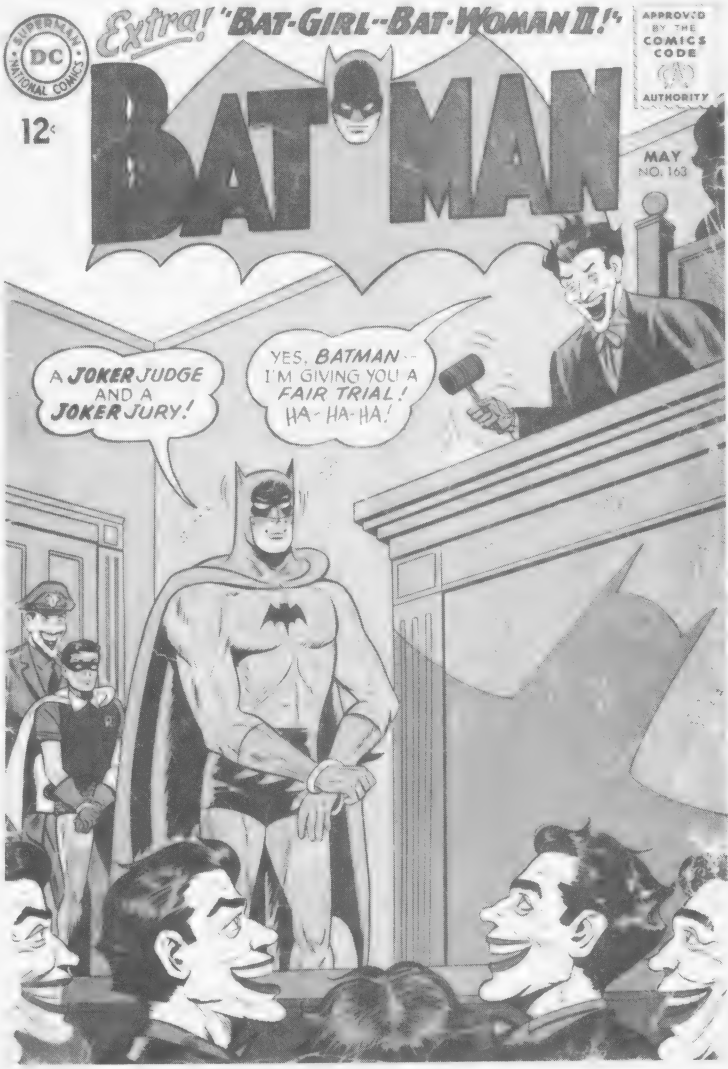
SHELLY: Taro was the king of the jungle.

LOU: *Like a Tarzan?*

SHELLY: Right. It was that kind of a character, he talked to animals and like that. I went to Japan and it was very nice, and we completed that series.

And then I was all fired up about

You got seven Jokers by Shelly with this cover.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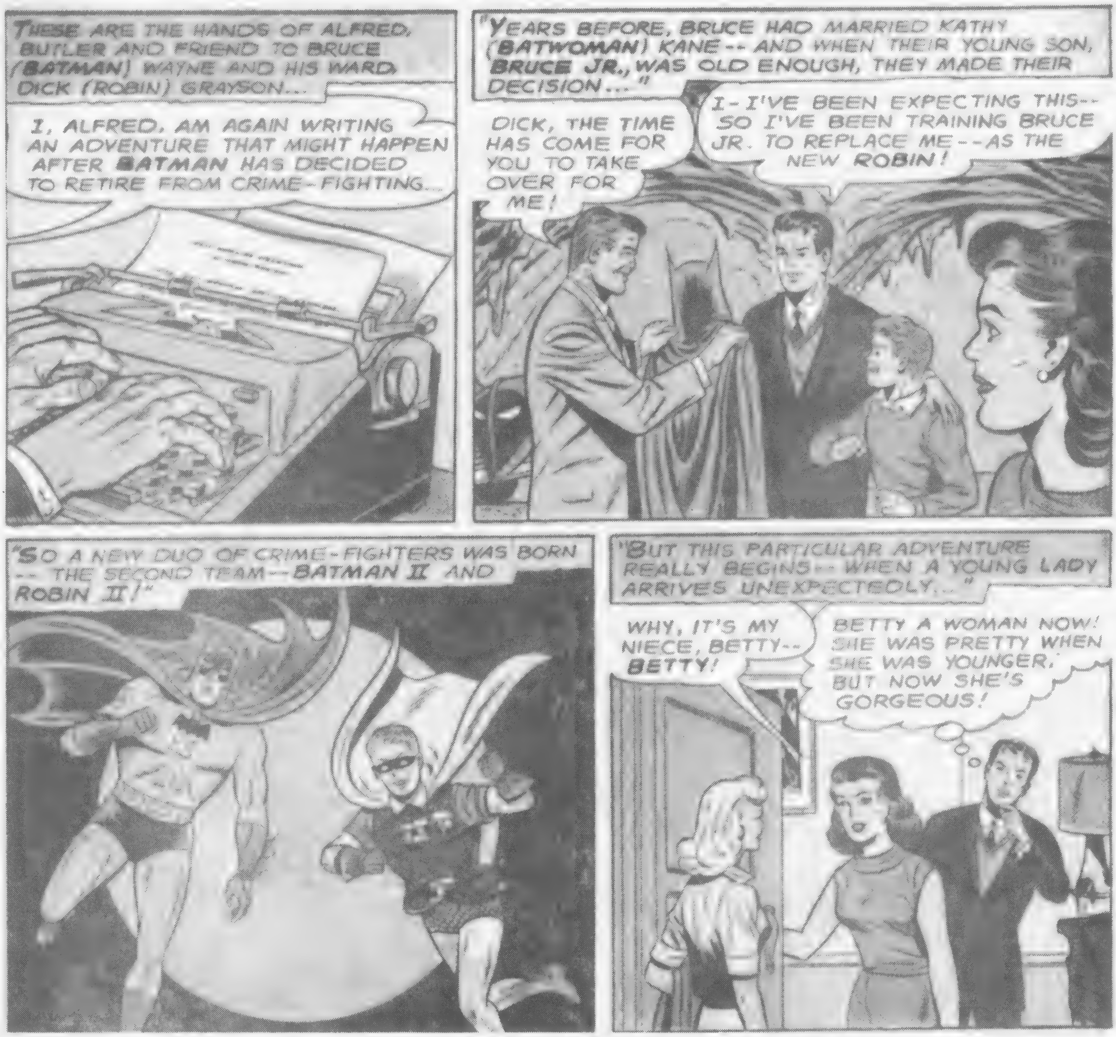
he offered me a job as his ghost on Batman.”


THESE ARE THE HANDS OF ALFRED, BUTLER AND FRIEND TO BRUCE (BATMAN) WAYNE AND HIS WARD DICK (ROBIN) GRAYSON...
I, ALFRED, AM AGAIN WRITING AN ADVENTURE THAT MIGHT HAPPEN AFTER BATMAN HAS DECIDED TO RETIRE FROM CRIME-FIGHTING...
"YEARS BEFORE, BRUCE HAD MARRIED KATHY (BATWOMAN) KANE -- AND WHEN THEIR YOUNG SON, BRUCE JR., WAS OLD ENOUGH, THEY MADE THEIR DECISION..."
DICK, THE TIME HAS COME FOR YOU TO TAKE OVER FOR ME!
I-I'VE BEEN EXPECTING THIS-- SO I'VE BEEN TRAINING BRUCE JR. TO REPLACE ME--AS THE NEW ROBIN!
"SO A NEW DUO OF CRIME-FIGHTERS WAS BORN -- THE SECOND TEAM--BATMAN II AND ROBIN II!"
"BUT THIS PARTICULAR ADVENTURE REALLY BEGINS-- WHEN A YOUNG LADY ARRIVES UNEXPECTEDLY..."
WHY, IT'S MY NIECE, BETTY-- BETTY!
BETTY A WOMAN NOW! SHE WAS PRETTY WHEN SHE WAS YOUNGER, BUT NOW SHE'S GORGEOUS!

From the same issue (#163) we see a Batman II and a Robin II — boy, Shelly would fit perfectly into the DC of today!

animation, and flying back I got the idea for MARCO POLO, JR., bringing the East and the West together. So, I met a man, a gentleman in my neighborhood in Jersey, and told him I'd like to form a company and produce it. He says, "How much money do you need?" I said, "Roughly, a couple of hundred thousand dollars." He says, "I'll get it for you." So we organized a company, and I lectured at a few meetings to his backers, and we raised the money. We co-produced it with a company in Australia. And it was completed, it went into theaters, went on HBO, all around the circuit.

At present I'm working with a company in California called Omniscope and they are reediting it, doing a new voice track, new songs. I had a dinosaur character in there, so we're *enlarging* that segment to give him more things to do. And then they're going to reissue it.

LOU: *So, you're involved in that project right now?*

SHELLY: Right.

LOU: *That's fascinating, I didn't know about that.*

SHELLY: Yeah. The animation, I'll tell you, working on that film MARCO POLO, JR. was such a fascinating thing because you start with a script and then you do storyboards, and then you do a soundtrack, and then you animate to the soundtrack, and then you've got to dub it, put it together and lip-sync, and then you get the music. It was such an interesting experience that I had *wanted* to do all my *life*, and I was very *fortunate* that I was able to work on this film *directly*. Putting in sound effects and everything, it was great! A great experience.

LOU: *About how long did it take to do all that?*

SHELLY: Two years.

LOU: *This was a full animated feature, not a —*

SHELLY: Yeah, 80 minutes.

LOU: *I remember another animated movie that had a young Marco Polo, but it was live action with animated bits.*

SHELLY: No, this was a completely animated feature, 80 minutes, full length. It was done with a studio in Australia. Then I also did a 30-minute short which Omniscope is also going to handle, called SPIRITS OF '76.

LOU: *This is a ghost story?*

“I have a record of everything I’ve done. And I’ve

SHELLY: It is, yeah. It’s **Benjamin Franklin** and **Patrick Henry** and **George Washington**, they all come back and they’re very upset about what’s happening here. *(Laughter.)* That’s also done, it was animated, and that’s also going to have a new track.

LOU: *Great. Is there anything you’d like to say in summation about your long career in comics?*

SHELLY: Just that I’ve enjoyed every hour of drawing. I still do a lot of drawing. When I came to Florida I thought I was retired, then they had an article about me in the newspaper and I got a call from a publisher who was handling BIG BOY. I ended up doing BIG BOY. Then I did restaurant comics for Red Lobster — went into all these commercial comic books which are giveaways by the different companies. I did one for K Mart, for Cablevision, for the Atlanta Braves, the L.A. Dodgers, General Nutrition Products. I did *dozens* of them.

LOU: *Do you do all those yourself.*

SHELLY: I did everything through this publisher, I wrote and illustrated everything.

LOU: *What’s the name of the publisher.*

SHELLY: Paragon, in Orlando.

LOU: *And that’s been your main work for the last few years?*

SHELLY: Right. But incidentally, talking about animation, if you go back to my high school yearbook where — when you graduate a senior, they have a little paragraph about you, tell what your ambition is and etc. — they asked who was the person I most respected, and I had **Walt Disney**. This goes back to 1937, so, animation was always in my blood, somehow. *(Laughter.)* And I was very happy I got the chance to do it.

LOU: *That must have been quite a trip after doing cartooning in a static medium like comic books.*

SHELLY: Yeah, it’s a completely different thing. I’ll tell you, the thrill in animation is when you see it on the screen, when it comes *alive!* It’s moving and alive, so different from the static pages of a comic book.

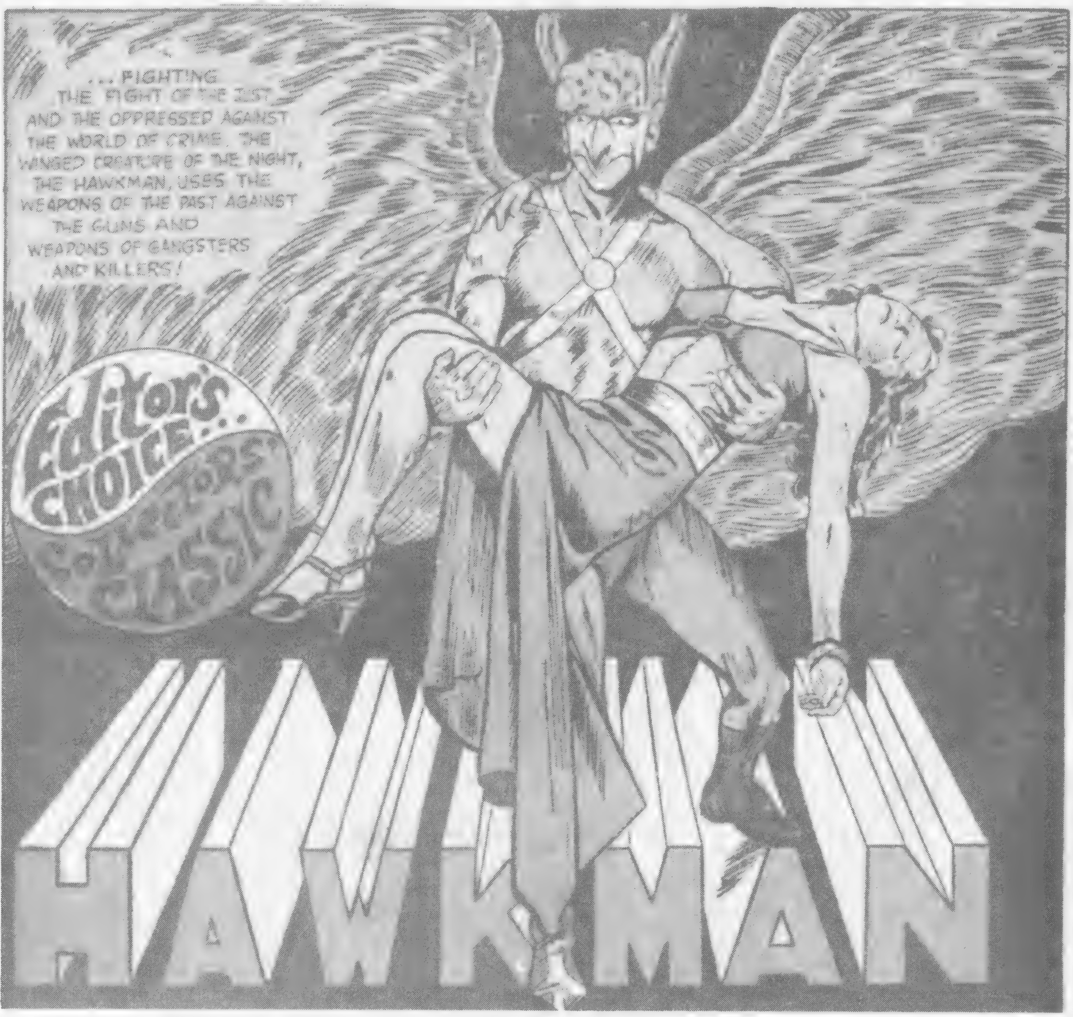
Now, one thing I wanted ask *you;* Do you know anything about these books printed in Dallas, SUPERHEROES OF THE SILVER AGE and SUPERHEROES OF THE GOLDEN AGE?

LOU: *Yeah, I kind of was a consultant on some of that, so I’m mentioned in the acknowledgements on the first pages of both of those books.*

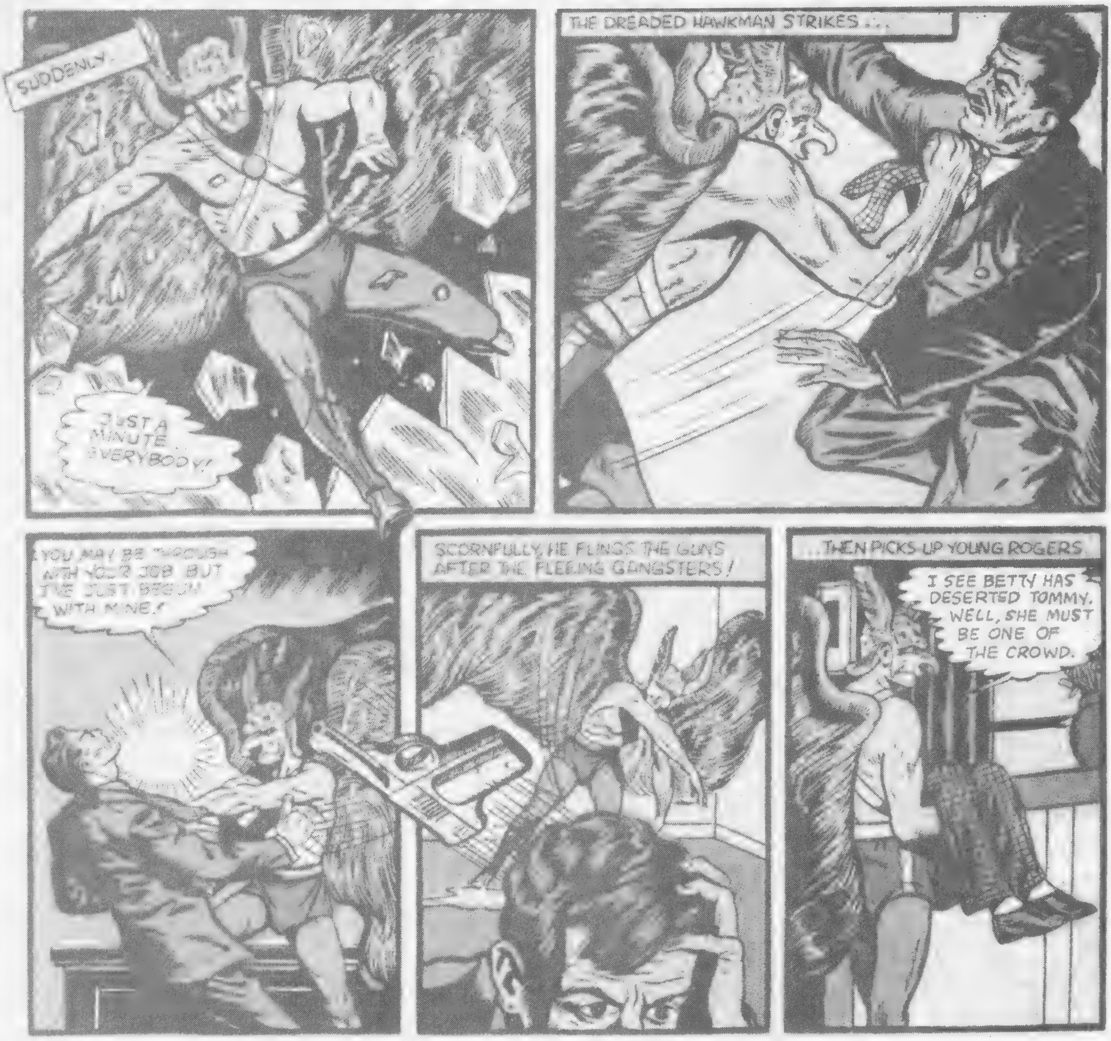
SHELLY: I sent away for them and they sent me SILVER AGE but they never sent me GOLDEN AGE.

LOU: *I’ll get on them about that.*

SHELLY: The thing is, when I got THE SILVER AGE book I was happy that they had a lot of SUPERMAN covers that **Curt Swan** did that I inked. That’ll bring


...FIGHTING THE FIGHT OF THE JUST AND THE OPPRESSED AGAINST THE WORLD OF CRIME. THE WINGED CREATURE OF THE NIGHT, THE HAWKMAN, USES THE WEAPONS OF THE PAST AGAINST THE GUNS AND WEAPONS OF GANGSTERS AND KILLERS!
Editor's Choice...
Collectors' Classic
HAWKMAN

never gotten any acknowledgment from Bob Kane.”


SUDDENLY.
JUST A MINUTE EVERYBODY!
THE DREADED HAWKMAN STRIKES...
YOU MAY BE THROUGH WITH YOUR JOB BUT I'VE JUST BEGUN WITH MINE!
SCORNFULLY, HE FLINGS THE GUNS AFTER THE FLEEING GANGSTERS!
...THEN PICKS UP YOUNG ROGERS.
I SEE BETTY HAS DESERTED TOMMY. WELL, SHE MUST BE ONE OF THE CROWD.

Here and previous page: Shelly's classic Hawkman artwork, from FLASH COMICS #12. It was reprinted in the rear pages of HAWKMAN #25 (1968).

to light *another* aspect of things I did — there's so *many* things it's unbelievable. But in that book also they had **Howard Purcell** took over SEA DEVILS; now, when he took over SEA DEVILS he pencilled them, but I inked it. And then when **Dick Dillon** was doing BLACKHAWK he pencilled it and I inked BLACKHAWK. I mean, there were so many credits in there that if someone had talked to me first I could have helped them so much. But nobody's ever called me on these publications. On the BATMAN and DETECTIVE covers I noticed they have **Bob Kane's** name first and then they have my name. Well, this is a mistake because I pencilled them and usually **Charlie Paris** inked them.

LOU: *Bob's involvement with them was minimal?*

SHELLY: Yeah. I mean, you know, they were my covers, I pencilled these covers, so I don't know how he got his name on them. You know, it's just that it's not correct. There's no point in making an issue of it. The thing is I'm *amazed* that nobody ever gets in touch with me, because I have a complete record of everything that I've done. And I've never gotten any acknowledgement from **Bob Kane.** *(Laughter.)*

LOU: *Well, I kind of doubt that he would, because as late as 1977 he was still calling artists such as Marshall Rogers a ghost on BATMAN. That's maybe ten years since he's left involvement with the character, so to him I guess any artist besides himself is a ghost.*

SHELLY: Well, I did look through his book BATMAN AND ME, and I find it hard to believe that there's no mention of me at *all* in the book. I think it would have added to his prestige and his personality if he acknowledged some more credit to some of the people who were there. He did mention **Jerry Robinson** he did mention **Bill Finger,** but he did not mention me. How could someone spend a year at the beginning and then later fifteen straight years with him and not be mentioned at all? It's kind of ludicrous, you know what I'm saying. It can't hurt you, it can only make you a better person.

“God sent me into the business. *(Laughter.)*

JAMES DOOHAN

James and writer Ronald D. Moore standing on the replica of the original Enterprise Bridge, built for Doohan's appearance on ST:TNG's “Relics.”

The immortal words, “Cap'n, I can't get no power!” have etched themselves into the collective psyche of more than one generation of STAR TREK aficionados around the world — and serve as shorthand to evoke the character that actor James Doohan has made so beloved of so many. Here to tell us all about it is the STAR TREK first generation original, himself . . .

JIM O'REAR: *Today we have James Doohan, who is probably most recognizable as Scotty from STAR TREK. Let's begin with the story of how you got started in the business.*

JAMES DOOHAN: Oh, God, God sent me into the business. *(Laughter.)* I had no intention of being an actor at all; I was nearly 26 years old and He sent me a very bad radio show one day and I got my dander up about that. I went down and made a transcription at the local radio station — and I now know who was running that radio show, too, and he is *now* a very famous director.

JIM: *Who was it?*

JAMES: I won't tell you. *(Laughter.)* But the result of the dander is that I made this transcription and the guy said it was very good, you know. I said, “Well, where do you go to learn?” That's all that there was in those days, you know — radio and stage, vaudeville was still going and all that sort of thing. So, that morning luck, happenstance, whatever you want to call it, I blame it all on Him — *(Laughter.)* They had a brochure arrive at that radio station talking about a drama school that was opening in Toronto the next week.

I sent them a telegram and got an answer back and I was there the next week. Six months later I had won the top scholarship, which was two years free tuition at the Neighborhood Playhouse in New York City, which was very exclusive and also the best school in the country at that time. And at the end of my two years there they asked me to stay on and teach, which I did for nearly three years. I didn't like it because the students didn't want to *work* hard enough, you know. I mean, *most* of them thought that they were God's gift to the world. *(Laughter.)*

JIM: *I went to school at the American Academy of Dramatic Arts and a lot of them were the same way.*

JAMES: It's amazing, it's as if they went to school just for something to do — you know, spend some time. I went to school to *work*. And, boy, I'll tell you, at **Sandy Meisner's** classes there, other students I know had maybe one thing a week to work on. I had ten things every day.

JIM: *How was Sandy Meisner?*

JAMES: Oh, he's great. As far as I'm concerned he's a genius. He's *now* got a fabulous reputation, you know, because he's just *brilliant!*

JIM: *Do you follow a lot of his teachings?*

JAMES: Oh yeah, darn right. Listen, he taught me — as a matter of fact I did the first tryout scene, you know, which if you *failed* the scene it didn't stop you from staying at the Playhouse, but the thing was he got a lot of laughs out of me. The senior class also told us that we wouldn't hear about it the next day or the next week, but the very next morning. Boy! He looked at me and said, “Well, **Mr. Doohan,** that was very funny, very funny. Now all you have to do is learn how to act.” *(Laughter.)* That was great, you know.

JIM: *You got a reaction.*

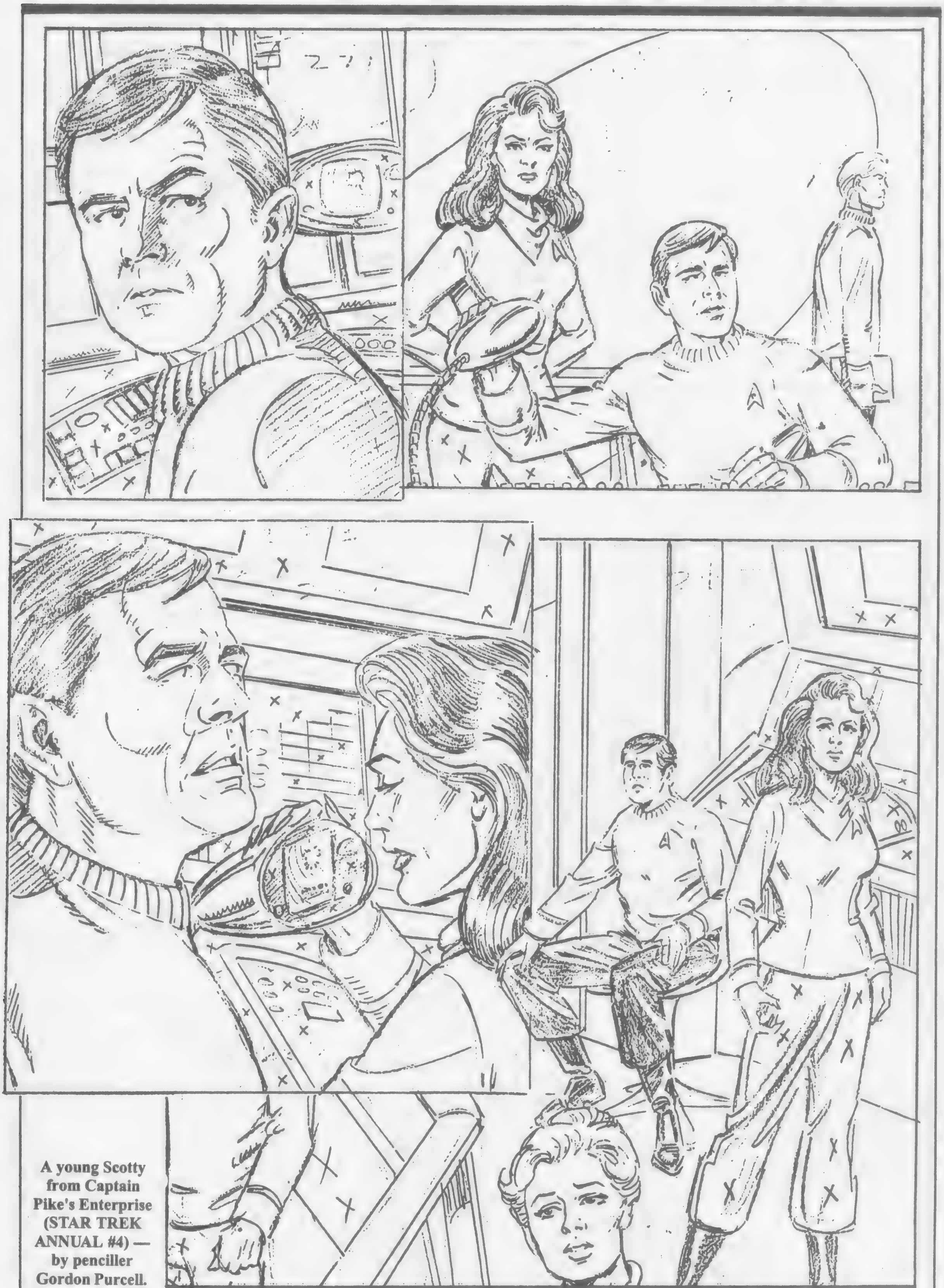
JAMES: Oh, yeah, it was fabulous! And after about five or six weeks I realized that, hey, I *did* have some talent, and that just made me work *twice* as hard, you know. So, there I was, five and a half years later — what else did I know?

JIM: *That's all I know, that's what I have to do.*

JAMES: Yeah, yeah, I just have to do the work and He will look after everything else. That's the way I believe life should

All artwork and photo accompanying this interview TM & ©1993 Paramount Pictures. STAR TREK and STAR TREK: THE NEXT GENERATION are Registered Trademarks of Paramount Pictures.

I had no intention of being an actor at all."



A young Scotty from Captain Pike's Enterprise (STAR TREK ANNUAL #4) — by penciller Gordon Purcell.

"THE VOYAGE HOME was fun and made a lot of

be, just work your fanny off and He will look after everything else. The old sparrow thing, He feeds the sparrows you know, and I firmly believe that. All you have to do is work, work hard at whatever you do.

JIM: *And kind of let the rest work out itself.*

JAMES: That's right, that's right.

JIM: *Were you inspired by any particular actors or films at the time?*

JAMES: No, no. As a matter of fact I am not really in awe of *anybody*, which includes the Queen of England *(laughter)* whom I have met a couple of times — once, before she was Queen, and once, after. But I think I would probably be impressed with the Pope — more than likely, yeah. I think he's a great Pope. Anyway . . .

JIM: *Were you known before you got the part of Scotty for anything in particular, or was that your big break?*

JAMES: Well, it wasn't even a great break because, hell, I made no money out of it! *(Laughter.)* I had done a lot of different characters on a lot of different shows, and it was just the first solid show that I had had in the United States. As a matter of fact, at the time I signed the contract for STAR TREK — that very same week, two days *later* — VOYAGE TO THE BOTTOM OF THE SEA (I had already done two of those) wanted to hire me as a regular. I guess it was my year, you know, but I suppose it was better for me to have already signed with STAR TREK because of what happened. But then I've become typecast and, you know, it's very very difficult to break through.

JIM: *I was going to ask if you had a lot of problems because of that.*

JAMES: Yeah. It's mostly when I go to read for other series or other parts; you know, mostly the people just want to see what Scotty looks like. *(Laughter.)*

JIM: *"Oh, it's Scotty!"*

JAMES: Yeah.

JIM: *What was your audition like for STAR TREK? Was it a cold reading or improvisation?*

JAMES: Well, it was a pretty cold reading, but I tend to heat them up quickly. *(Laughter.)* They handed me a piece of paper which had no words for engineers at all on it; it was probably some girl's part — *(Laughter.)* So, I proceeded to do seven or eight different accents for them and at the end **Gene Roddenberry** said, "Which one do you like?" I said, "Well, if he's going to be an engineer he really should be a Scotsman." He said, "Well, we rather liked that one, too." I said, "Good, I'll call him Montgomery Scott and . . ." here I was naming the character and he goes "Whoa!" What he was saying was, "Well, hell, we haven't even agreed to have you yet!" *(Laughter.)* We hadn't signed a contract or anything else, you know, and the author doesn't like anybody to take over the meeting, but anyway I'm the only one in the whole cast who named his own character.

JIM: *What was your favorite episode of STAR TREK?*

JAMES: Well, scientifically speaking, that's "The Doomsday Machine," because it was well written for science. I liked that very much.

JIM: *Do you find that most people remember you from the Tribble episode and the fight scene?*

JAMES: Yeah, they liked that. That was fun, too. And I think our best movie, also, is THE WRATH OF KHAN.

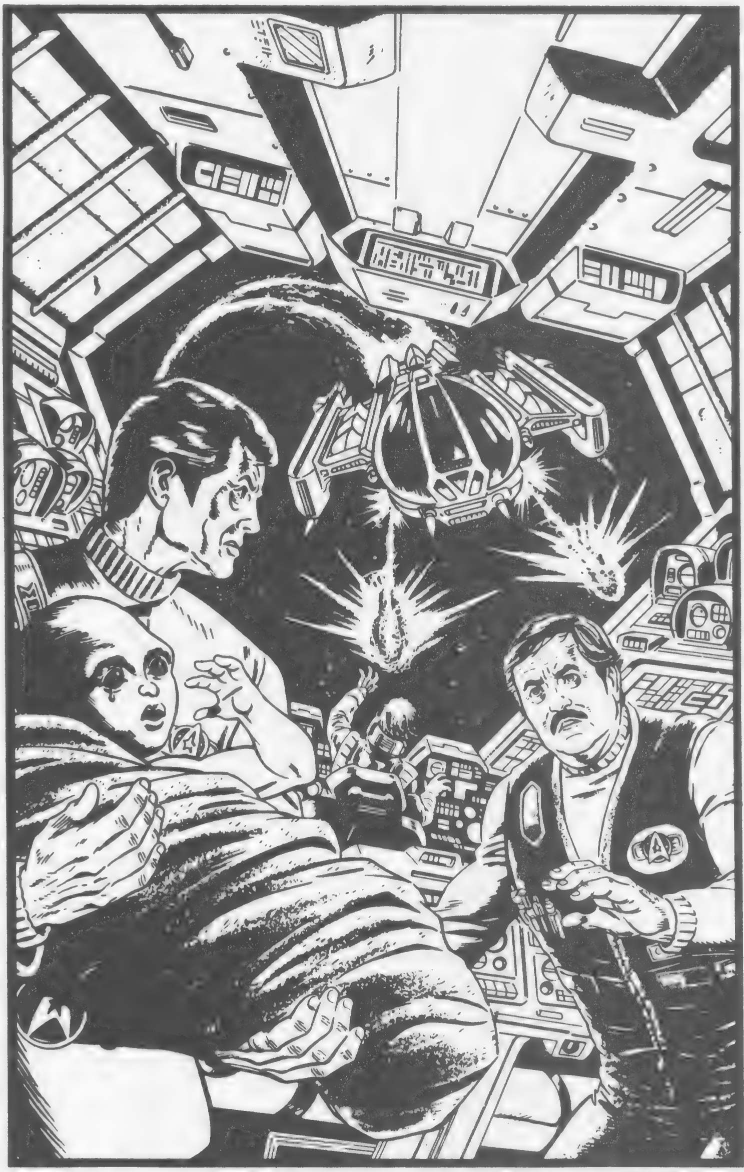
JIM: *Yeah, that's my favorite.*

JAMES: THE VOYAGE HOME was great fun and made an awful lot of money, but THE WRATH OF KHAN is our best, I think.

JIM: *Especially because of the tie-in to the old series —*

JAMES: Well, yeah, but also Ricardo

Cover appearance by McCoy and Scotty on DC's STAR TREK #43.



money, but THE WRATH OF KHAN is our best."

was so *good*, you know. He was sensational, should have won an Academy Award for it.

JIM: *What's your opinion of STAR TREK V?*

JAMES: Blech! *(Laughter.)*

JIM: *We interviewed George Takei and he felt kind of the same way.*

JAMES: Oh, yeah. It shouldn't have been allowed, really.

JIM: *Was it, do you think, anyone's fault in particular, or just —*

JAMES: Yeah, it's the people who allowed **Bill Shatner** to do what he wanted to do, you know. I'm sorry, the old granddaddies there — and they're not that old — they should have said, "No, I'm sorry, Bill, you just can't do it."

JIM: *The best scene in that was when you bumped your head, though.*

JAMES: They built that scene just to get a laugh; they needed a *laugh* in the damn movie! They built the whole set just to get that laugh.

JIM: *What was it like, the difference between working with Bill Shatner, the actor, and working with Bill Shatner, the director and actor and writer?*

JAMES: It's about the same, which doesn't say much. *(Laughter.)*

JIM: *How long did the television series actually run. Was it two years?*

JAMES: No, three years. We forced them into it; the *fans* forced them into a third year, but Paramount had just *bought* us, you know, when they bought Desilu, and they didn't know much about us. When it came to NBC being forced by the fans to keep it on for a third year, Paramount said — we were supposed to get an annual increment of $100 an episode, like I started out at $650 and the second year was $750 and the third year should have been $850 — Paramount said, "Take $750, your second year price; take it or leave it." At those figures we sure didn't make any money, there's no doubt about that. And the reruns, the last money we received from reruns was in April of 1971.

JIM: *I was wondering if you were still getting any royalties.*

JAMES: God, no. If we were *still* getting them they would at least pay the mortgage. *(Laughter.)*

JIM: *Now, as an actor on the set, is it hard to react to some of those situations with things that you can't actually see, like the phasers and that kind of stuff?*

JAMES: You've got to have a good actor's imagination; you have to do that.

JIM: *Was the working atmosphere on the set —*

JAMES: Oh, it was very good, yeah. We had a very good working atmosphere.

An actual scene from the "Relics" episode of ST:TNG, with Geordi.

There were occasional times when somebody's head got a little big, you know, but that's all right. That usually straightened out after an hour or so.

JIM: *Do you ever get to see each other, hang out with each other between films or anything like that?*

JAMES: No. George and I are about the only ones who have ever been social, you know. Walter has a party once a year, so we go to that, or Walter calls me up about something. Walter is a very good writer, you know, and I keep *telling* him that because I want him to write a script. He *has* written a script and submitted it, and they finally turned it down though I don't know why. George said that he had a good rundown of the script and it was a very good script.

JIM: *Have you read the comic-book series? George wrote one of the issues.*

JAMES: George wrote one of those!

JIM: *Yeah, the annual.*

JAMES: Well, good!

JIM: *Here, take this, a little something to read —*

JAMES: There's no picture of *me* here! There should be a picture of me here in the center of the cover. *(Laughter.)*

JIM: *Are you tired of playing Scotty, or would you just keep doing it forever?*

JAMES: I just keep on playing it, you know, because it's my character. Nobody else can play it, that's me and mine. I just wish that I was allowed to do more different parts, you know. You get so *set* in that and they just can't see you in any other way. But then you look back at the old movies. Everybody always played the same character; they were hired to play that character.

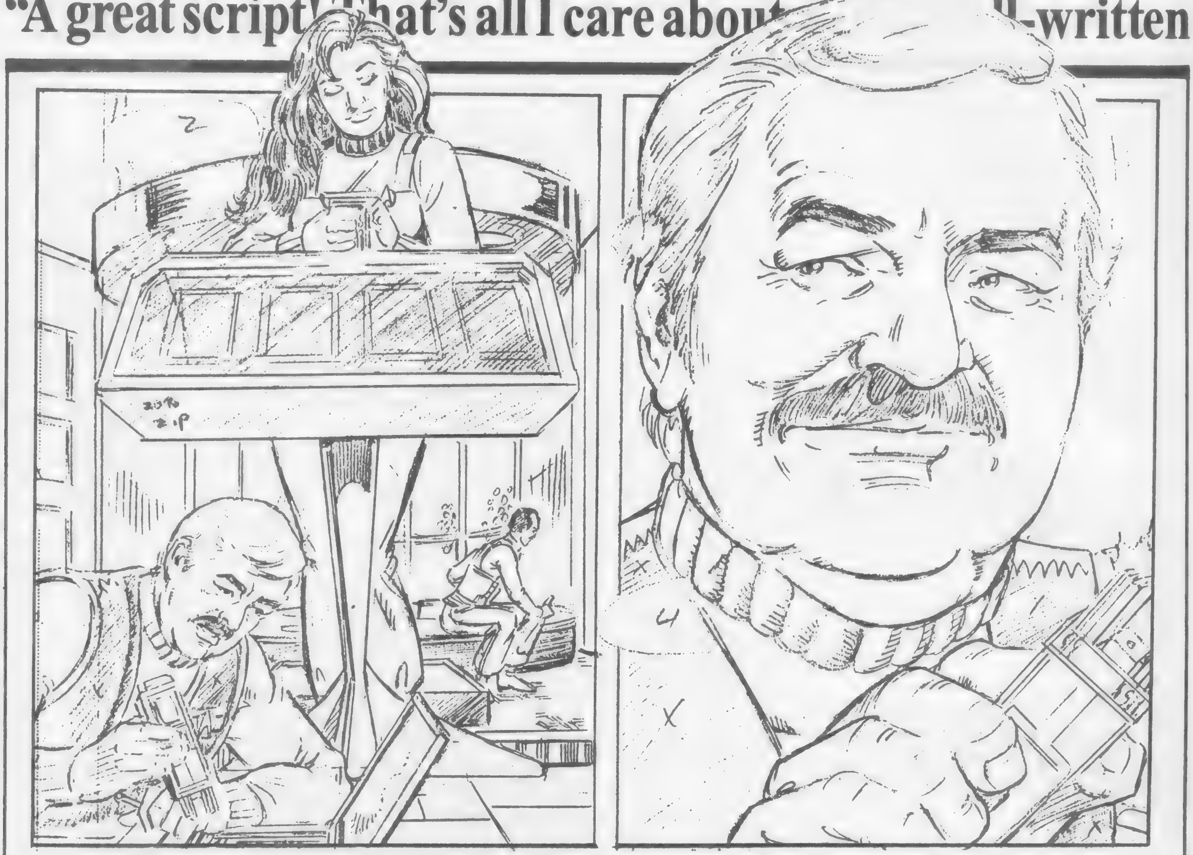
JIM: *When you see that person, you know what you're going to see.*

JAMES: That's right.

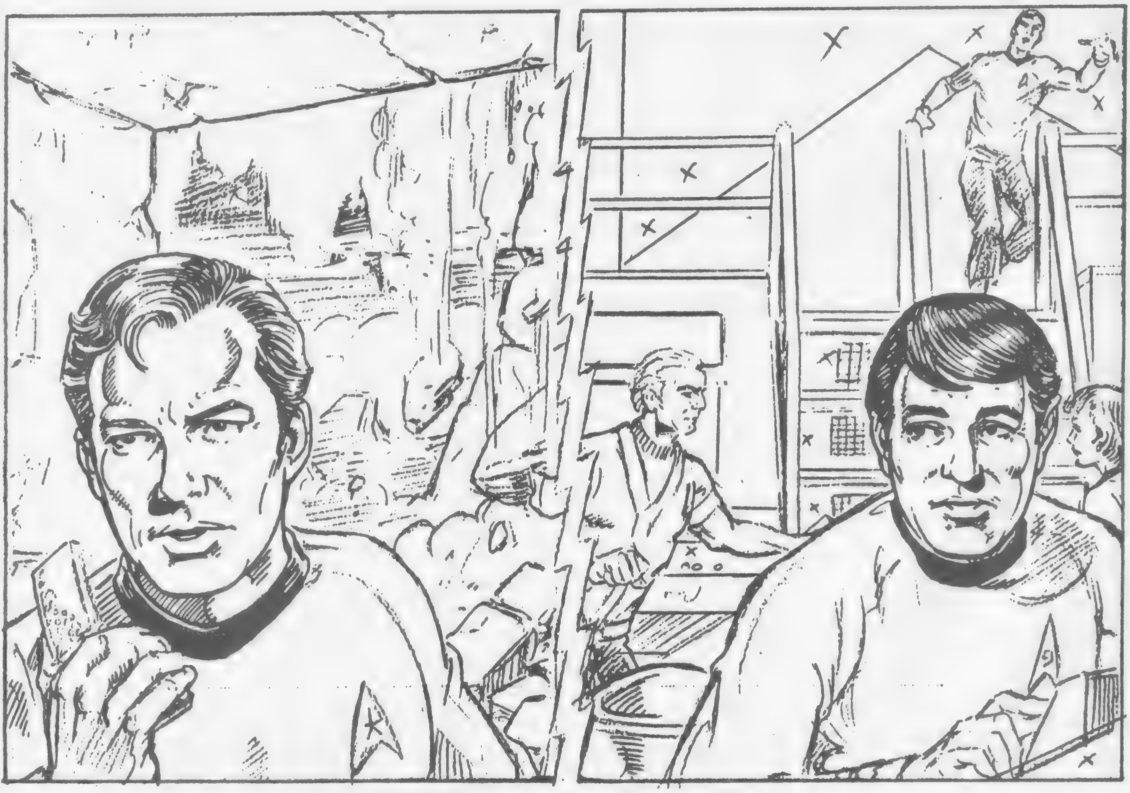
JIM: *Have you got to see much of THE NEXT GENERATION?*

JAMES: No, I haven't, because I'm just not home often enough for that. I've seen a couple, maybe twenty minutes of a show, because my boys will have it on and I'll come in the door and they'll say, "Hey, it's on, STAR TREK's on." The other one is on at midnight — so of course I don't stay up to watch that, but I've got

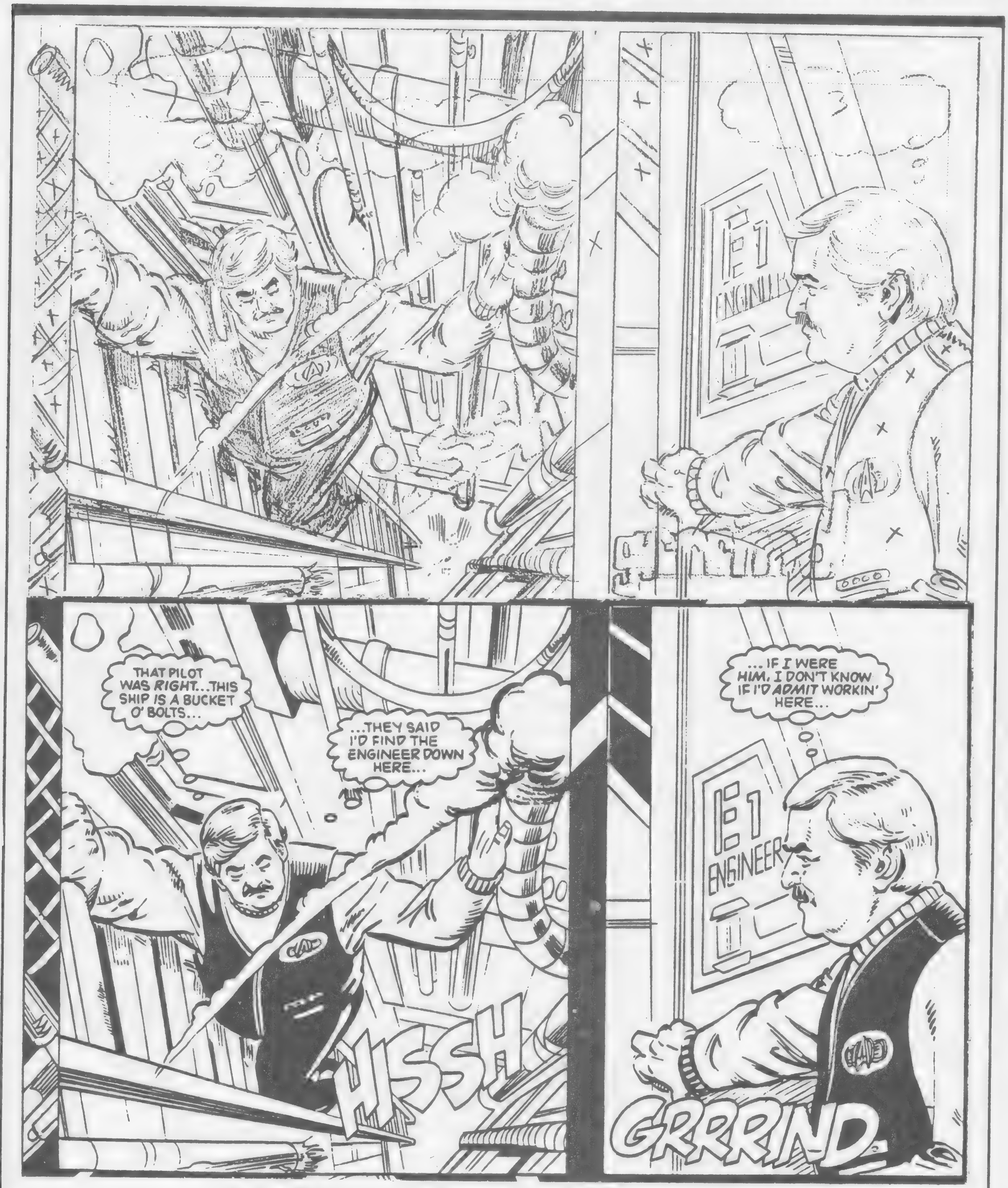
“A great script! That's all I care abou ll-written



Above: Gordon Purcell's pencils from STAR TREK #24, showing the Transporter Room. Below: Flashback sequence from STAR TREK #16 (substituted story) pencilled and partly inked by Gordon Purcell.



character. Well, I'll rewrite him if he's not well written."


ENGINEER
THAT PILOT WAS *RIGHT*...THIS SHIP IS A BUCKET O' BOLTS...
...THEY SAID I'D FIND THE ENGINEER DOWN HERE...
HISSH
...IF I WERE HIM, I DON'T KNOW IF I'D *ADMIT* WORKIN' HERE...
ENGINEER
GRRRIND

STAR TREK #42: Pencils by Purcell with finished inks by Arne Starr.

them all on tape anyway.

JIM: *From what you have seen of THE NEXT GENERATION have you formed an opinion about it?*

JAMES: Well, they're doing very well, but they're just cold. They're just too damn cold for me. I've been out with the Navy, in aircraft carriers and nuclear submarines, and they all let me know, "Hey, you're #1." That was very exciting, really. We went out, went way down to 400 feet and blew the tanks and everything else. And they have camaraderie going, you know! There's no frozen-face stuff like you see on THE NEXT GENERATION. But they're doing very well anyway, so that's fine.

JIM: *What would be a, like a dream project for you to work on, perfect part, perfect script —*

JAMES: Yeah, a really great script! That's all I care about. And a well-written character — well, I'll rewrite the character if he's not well written. *(Laughter.)*

DARE TO DREAM

BOB HICKEY'S
BLOOD & ROSES

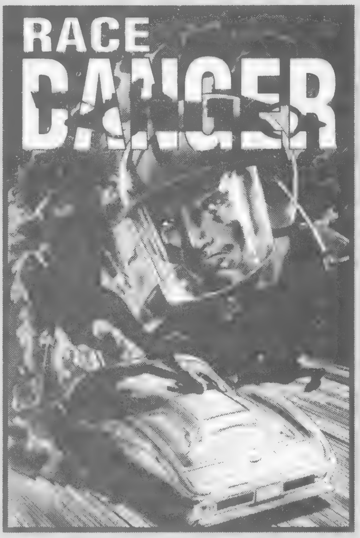
**Bob Hickey
Brad Gorby**

ASHLEY
DUST

Rick McCollum

TOM & MARY BIERBAUM'S
DEAD KID

**Tom & Mary Bierbaum,
Joe Corroney, Bill Nichols
Cover by Keith Giffen**


RACE
DANGER

**Dwayne Haddix, Dan Lauer
Chris Leidenfrost, Bob Hickey
Cover by Brad Gorby, Bob Hickey**

Kristine Brennan · Keith Paul
LATHE

**Kristine Brennan
Keith Paul**

FINAL
COUNTDOWN
:08
:07
:06
:05
:04
:03
:02
:01

**Chuck Angell
James Addams**

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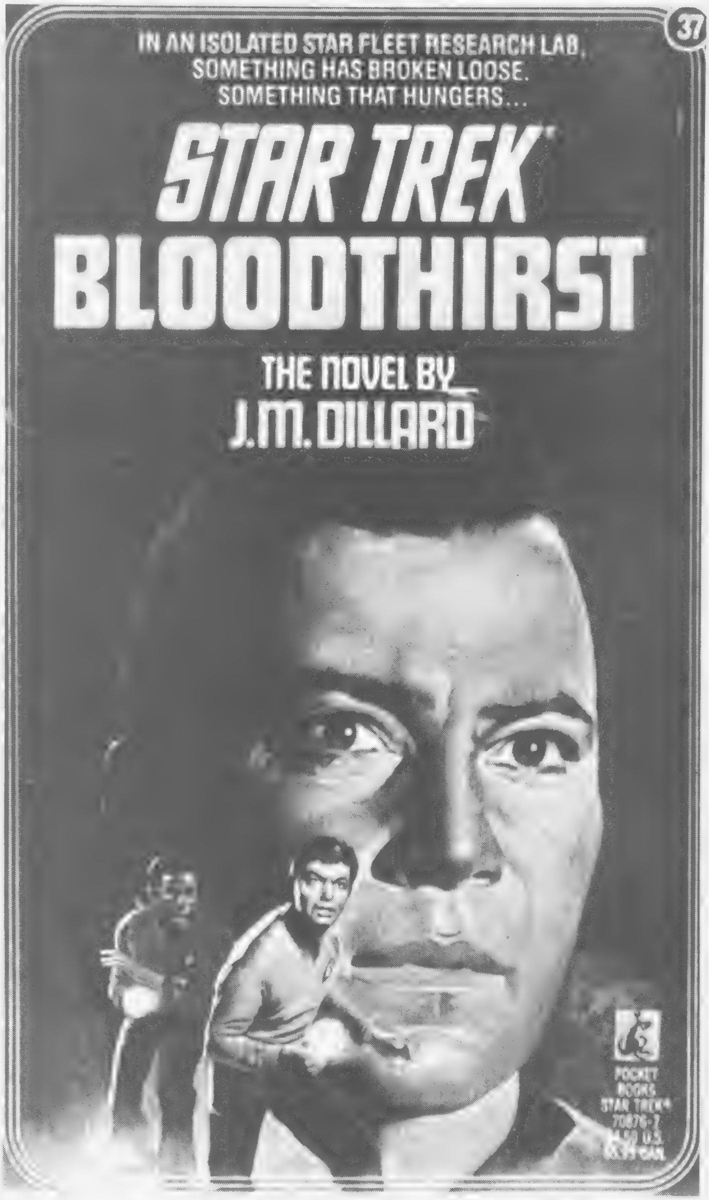
JANUARY RELEASES

"What do you do when you're laid off? Write a novel."


37
IN AN ISOLATED STAR FLEET RESEARCH LAB, SOMETHING HAS BROKEN LOOSE. SOMETHING THAT HUNGERS...
STAR TREK
BLOODTHIRST
THE NOVEL BY J.M. DILLARD
POCKET BOOKS STAR TREK

After MINDSHADOW & DEMONS, Jeanne's BLOODTHIRST combines her favorite elements into 260-plus pages of Trek-venture. Cover painter is unknown.

JIM O'REAR: *Here we are with J.M. Dillard, who is probably most recognizable as the author of several of the STAR TREK novels. I want to start out asking you about where you grew up and what got you interested in writing?*

J.M. DILLARD: Oh. Well, I have to admit that I grew up in an interesting little town called Winter Haven, Florida, and I was one of these geeky kids with coke bottle lenses — thank God for contact lenses now — and, you know, buck teeth, had my braces, and I stayed inside the house a lot and read. So, nobody in Winter Haven will remember me. *(Laughter.)* I was the kid that was inside reading things, like my favorite book was DRACULA; I read that when I was twelve. And I read a lot of **Ray Bradbury** and **Theodore Sturgeon** and those guys. I also wound up watching a TV show one day back in 1966; I was old enough to remember. It was called STAR TREK.

JIM: *Well, that would make you 24 now, I think.*

J.M.: This man is a brilliant mathematician. *(Laughter.)* I should hire this man as my accountant. *(Laughter.)* Anyway, I was a really big fan of the show. And I always enjoyed writing, and I used to draw my own comic books and write little stories to entertain myself.

JIM: *Pretty much from the beginning, then, you were interested in the science fiction and fantasy type stuff?*

J.M.: Yeah, I really was. In fact, my Dad saved some of the horrible stories that I wrote. I think he's going to blackmail me with them one of these days.

JIM: *Do you have any authors that you would say really influenced you?*

J.M.: Well, **Ray Bradbury** has influenced the *world,* and he definitely influenced me. Other writers that have influenced me are **Vonda McIntyre,** who wrote a *great* book called DREAMSCAPE that won a gazillion awards, and also she's one of my favorite STAR TREK writers as well. ENTROPY EFFECT was great. A little-known writer by the name of **Suzie Charnas** is one of my favorites, and I also like **Thomas Harris,** who writes some really grizzly killer-type stuff.

JIM: *My type of book.*

J.M.: Yes, really. *(Laughter.)* RED DRAGON and THE SILENCE OF THE LAMBS, I really like that stuff. So, I think I've plugged everybody, all my friends I could think of here.

JIM: *What was your first work published?*

J.M.: A STAR TREK book called MINDSHADOW, as a matter of fact. I had been teaching English at American University in Washington, DC, and I was laid off for a semester, so what do you do when you're laid off? You have nothing better to do, you write a STAR TREK novel! *(Laughter.)* I did this, of course, in total secrecy; even my husband had no idea that it was a STAR TREK book; he thought it was science fiction. But the truth came out when they finally called me a year and a month later.

J.M. DILLARD

STAR TREK, BLOODTHIRST, STAR TREK V: THE FINAL FRONTIER TM & ©1993 Paramount Pictures. STAR TREK is a Registered Trademark of Paramount Pictures.

“I was trying to figure out how to dispose of a child’s

JIM: *Wow.*

J.M.: Thirteen months later and I was sure that they had already used it to stoke the furnaces, you know, or something, but they wanted to buy it and I was probably more shocked than anyone. And that was MINDSHADOW back in 1980-something.

JIM: *The first one I remember reading was DEMONS.*

J.M.: Ah, DEMONS came out in July of ’80-whatever-that-year-was. *(Laughter.)* It was ’86. Yeah, DEMONS was the second book and I had a lot of fun with that.

JIM: *I knew from reading it!*

J.M.: Well, you can tell, I’m a *horror* fan at heart. I liked writing horror a lot more than science fiction, and I did DEMONS in six weeks. What can I say, I liked it so much I just kind of kept going with it.

JIM: *Have you written any horror stuff, or is it mostly all science fiction?*

J.M.: As a matter of fact — nice intro, Jim. *(Laughter.)* I have written a horror novel from Dell Books, called SPECTERS. I would call it psychological suspense. There’s not a whole lot of blood and guts in it, but there’s enough. I won’t say too much about it except that it’s very *different* from my STAR TREK books. I would say *definitely* rated R.

JIM: *I can just see it; as a kid instead of having the little Barbies you had the rayguns and that kind of stuff.*

J.M.: I decapitated the Barbie dolls. *(Laughter.)* Shot them up with rayguns.

JIM: *We used to put firecrackers in them.*

J.M.: Really?

JIM: *Yeah.*

J.M.: Well, my husband — who actually is a very nice guy; he grew up in Winter Haven, too — he took his grandfather’s razor blade and rigged up a little guillotine, and he used to put guppies on it —

JIM: *Oh!*

J.M.: You can see why I fell in love with this man. I had to marry him. I must say, though, that he does get a little bit tense sometimes, because I do kind of do cruel things to people in my books. I was trying to figure out one night how to dispose of a child’s body, so I was having this long discussion with him about whether it would be better to dissolve the corpse in the bathtub with acid, and if so which acid would be best for this purpose, or whether we should *bake* the kid in the oven. *(Laughter.)* He kind of laid awake that night really wondering, you know, about me. I *seem* like a nice person.

JIM: *He might think maybe you’re going to experiment on him sometime.*

J.M.: He was getting a little bit tense about it. My feeling is that I can get this all out on paper and therefore it makes me a nice person. I kill everybody, tons of people — how many people bit the dust in DEMONS? Lots.

JIM: *One after the other.*

J.M.: Lots.

JIM: *And major characters were starting to buy it, too.*

J.M.: And I’ll tell you something. Since I used to teach English as a second language I had a lot of foreign students. The ones that all got A’s in my class were the ones that became starship captains — the names are all students who got A’s in my English courses — the ones who failed were the victims. *(Laughter.)*

JIM: *The ones that died.*

J.M.: Yeah. I have my little ways of getting even; plus, I know that they’ll never learn enough English to read the books. *(Laughter.)* So hopefully there won’t be any pending lawsuits.

JIM: *Is pretty much all you do now writing, you don’t do any more teaching?*

J.M.: No. It keeps me pretty busy. I’ve had a lot of rush projects. There’s a lot of research involved —

JIM: *Is there a lot of research involved in writing the STAR TREK books?*

J.M.: Nah. *(Laughter.)*

JIM: *What’s your opinion of THE NEXT GENERATION?*

J.M.: I *hated* it at first, I *hated* it! I’m sorry, but I *hated* it.

JIM: *That was a bad question.*

J.M.: Then I met **Patrick Stewart** . . . I *love* the show! *(Laughter.)* No, actually, I think the show has gotten a lot better. I

The man that made Dillard’s world of writing focus into a reality: STAR TREK creator Gene Roddenberry and his son, Rod. This is one of the last photos taken before Gene’s untimely death.

body, dissolve it in acid or bake it in an oven?"

started out being one of these really hardcore classic TREK fans and I really resented the new show, but the scripts have gotten really great and the actors are doing a fabulous job.

JIM: *How about WAR OF THE WORLDS? Tell us your WAR OF THE WORLDS story.*

J.M.: Oh, no, WAR OF THE WORLDS! Well, you know, there are a lot of people who really enjoyed that show. I . . . well! *(Laughter.)* The money was good, and when I read the script I was pretty much amazed at — amazed? Yes, amazed! *(Laughter.)* But I must say that the people were very kind and let me have a lot of leeway in adding things and kind of altering the script a *lot*. You may notice that I really did contradict a lot of things in the series, and it was because the people and the producers were very nice and just said, "Oh, let's not give her a hard time. Let her do whatever she wants."

JIM: *"She's a nice girl. Let's not upset her."*

J.M.: Yes. But I must say that aliens popping out of, you know, steel cans, all I can say was, "I said Bud Lite!" *(Laughter.)* You know.

JIM: *Didn't that have something to do with you getting STAR TREK V?*

J.M.: Well, okay, I'll tell that cute story. STAR TREK V, yeah. Let me make something clear. Some people send me scripts and I turn the scripts into books, but I don't write the scripts, all right! So, bearing that in mind, the same editor that sent me the script and let me do the novelization for WAR OF THE WORLDS was also the same editor who called me up and asked me if I wanted to do the novelization for STAR TREK V. I was *thrilled* beyond belief! I didn't know that they were looking for somebody to do this, and I was really *thrilled!* I said, "Yes, yes, I'd love to do it!" And he said, "Relax, J.M., you haven't seen the script yet. I'll Federal Express it to you and you read it and you tell me what you think." So, I got the script and I was reading it and going, "Oh no oh no oh no." I called him back up and I said to the editor, "Well, gee, thanks a lot, first WAR OF THE WORLDS, now this." But I was really really thrilled, though — please, don't get me wrong — and I had a lot of fun doing the novelization.

JIM: *Did Paramount give you as much leeway on STAR TREK V as you got on WAR OF THE WORLDS?*

J.M.: No. With STAR TREK it is a lot more controlled. They're very worried about it, and they did not want a lot of invention. I had to stick very much to the script, although there are a lot of things that appear in the novelization of STAR TREK V that they let me put in there that never existed in the script. In fact, what you saw on the movie screen was about 99% what I got; there were very few changes to the script that I got, so you can figure out what I'm responsible for by comparing the two.

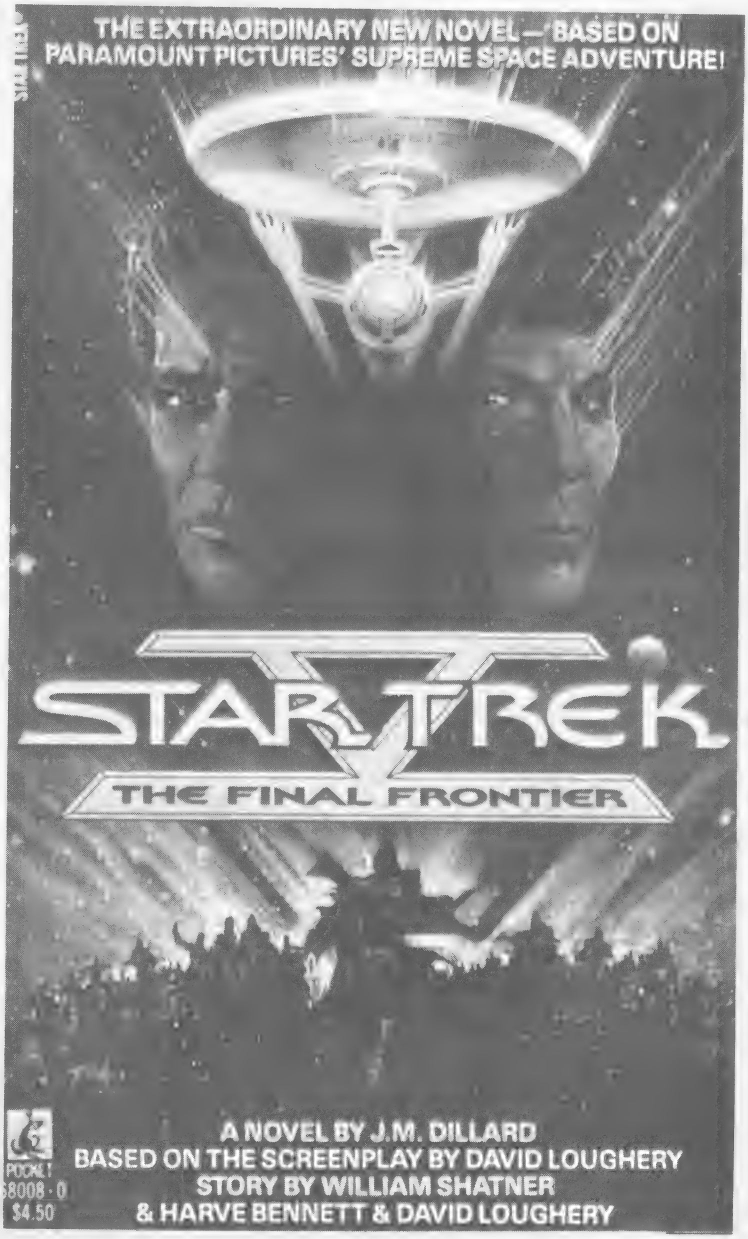
JIM: *Can we let out the secret real quick as a closing thing?*

J.M.: That there will be a STAR TREK VII after all, and you'll probably hear about it because if I know about it, it must be in the newspapers. But you heard it here first! *(Laughter.)*

JIM: *She knows it all.*

J.M.: Yeah, sure I do, sure I do. *(Laughter.)*

"Well . . . the money was good . . ." Another of J.M.'s novelizations, STAR TREK V: THE FINAL FRONTIER. Cover painting is by world-renowned commercial artist Bob Peak, father of a style that has touched comics since Sienkiewicz & co.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LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

HUGOS THERE?

An open letter to all comics readers who are also science-fiction fans:

A few words about the Hugo Awards:

The Hugos, for the small minority of readers not familiar with them, are named after Hugo Gernsback, of mixed repute, who is generally regarded as having been a great influence in making science fiction what it is today. They regularly honor the genre's prose fiction of varying lengths, dramatic presentations, non-verbal art, non-fiction, and many other areas of creative expression.

Hugos have been awarded for series characters, lifetime achievements, sound recordings, events (in 1969, a Hugo went to the Apollo-11 astronauts in the category of "Best Moon Landing"), poetry, and — once — a comic book.

The comic so honored was *Watchmen*, which got its rocket (the Hugos are modeled after old-fashioned cigar-shaped rocket ships — they cling to that outmoded image as a sort of homage to their pulpish roots) at the 1988 World Science Fiction Convention in New Orleans. There was controversy surrounding the award. Nobody doubted it was worthy of the honor, but what category did it fall in?

The previous year saw the first *nomination* of a comic for a Hugo. *Batman: The Dark Knight Returns* was nominated in the non-fiction category, on the theory that "picture books" can't be fiction no matter what their content. This decision on the part of the 1987 committee, while stupid and insulting, was not unprecedented — professional librarians, who usually file comics under 741 in the Dewey Decimal System, also seem to be under the impression that the adventures of Captain Marvel and Dick Tracy are real. (If they read comics, maybe they'd be smarter.)

This brought on such an uproar among comics readers that the mistake wasn't likely to be repeated. (It wouldn't have been anyway — I grew up in New Orleans, am personally acquainted with most committee members, and know that they, unlike their immediate predecessors, mostly read comics themselves.) But exactly what category *does* a comic book fall into? Many Hugo voters wanted to nominate it as "Best Novel", but while its wordcount would qualify it in that category, its words alone don't tell the story — the pictures, too, are integral to it. To equate it with such previous winners as *Stranger in a Strange Land* and *Lord of Light* seems as inappropriate as having it compete against the successors of *2001: A Space Odyssey* or the paintings of Frank Frazetta.

The NOLaCon Committee's solution was not ideal. They exercised their option to create a special category, which they called "Other Forms", and had *Watchmen* compete against a game, an unproduced screenplay, and a song book. There was an attempt to satirize the category by nominating a block of concrete or something similar, but the would-be satirists failed to convince enough nominators that the block was any form of science fiction at all.

The only fair thing, in my opinion, is for comics to compete against comics just as novels compete against novels and movies compete against movies. If there were a dearth of good science fiction in comics, then perhaps we wouldn't be entitled to a category of our own. But *Nexus, Judge Dredd, Magnus*, *Flash Gordon* and many other series have produced Hugo-worthy stories in the past — to say nothing of the excellent non-series science-fiction that has been done in comics form. It should be no trouble to field a yearly slate of nominees.

If you agree, do your best to make your opinion known in the science-fiction community. Maybe in a few years, comics will take that one more step on the road to acceptance as a legitimate form of expression.

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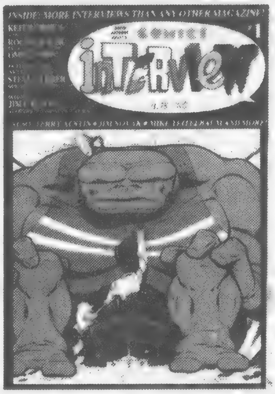
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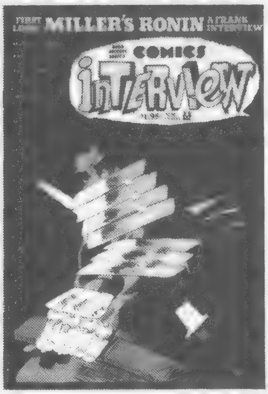
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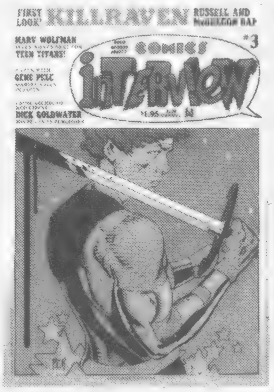
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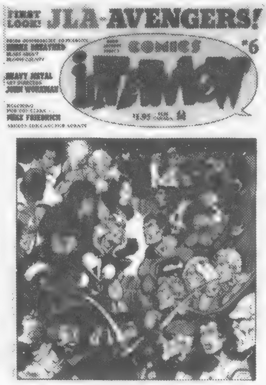
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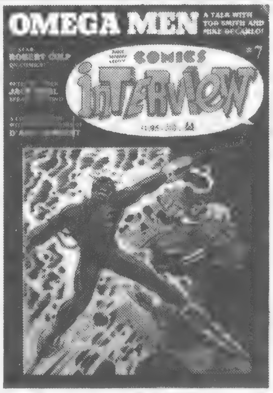
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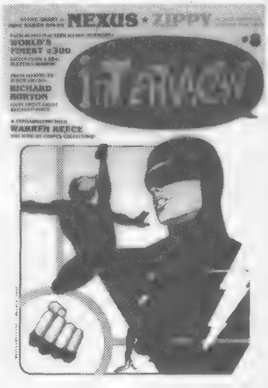
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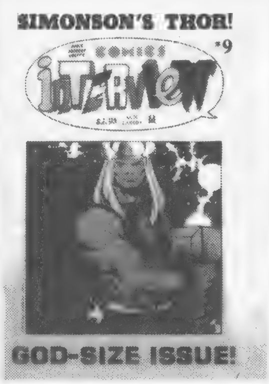
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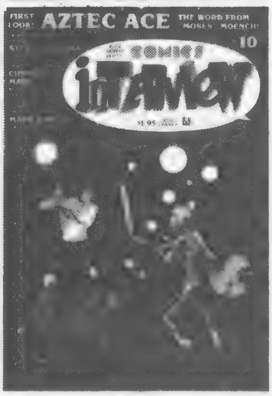
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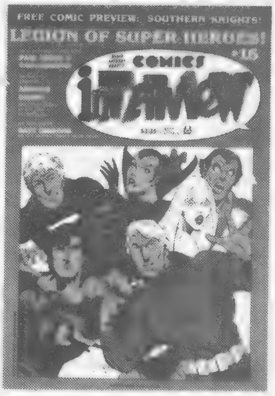
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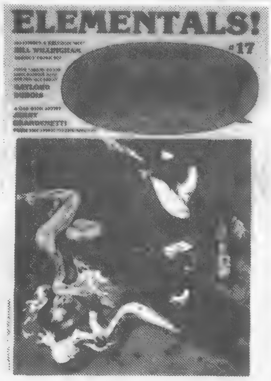
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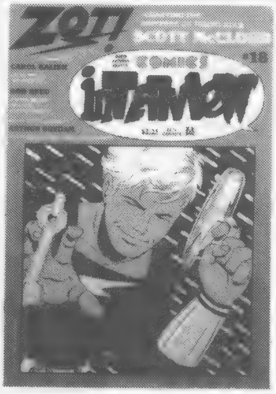
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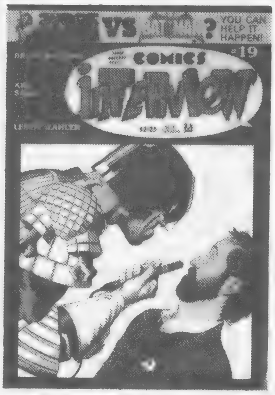
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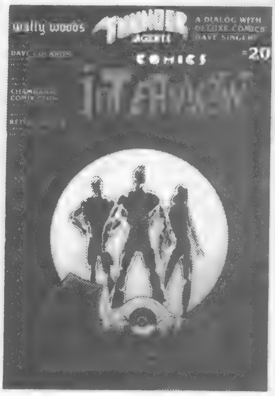
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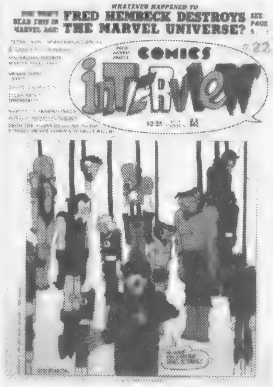
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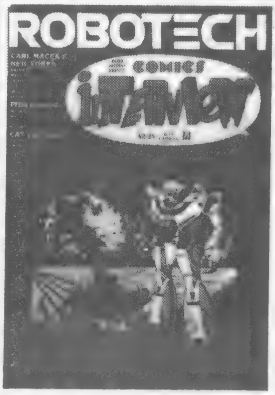
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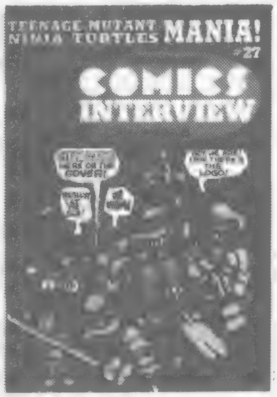
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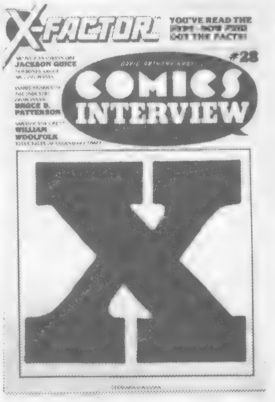
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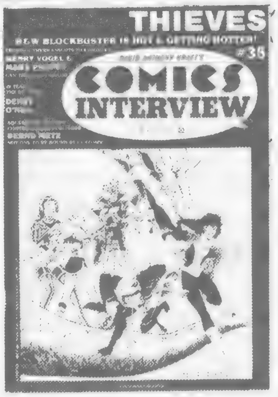
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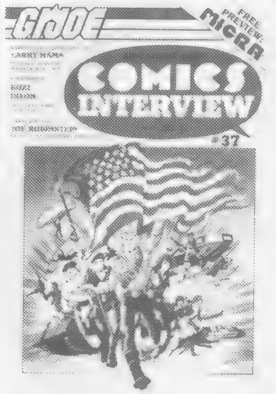
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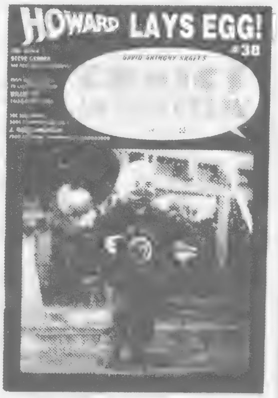
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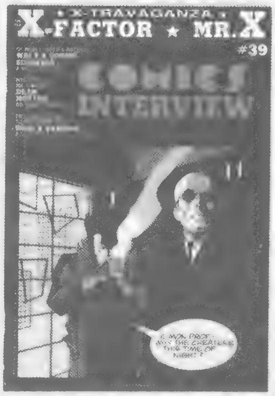
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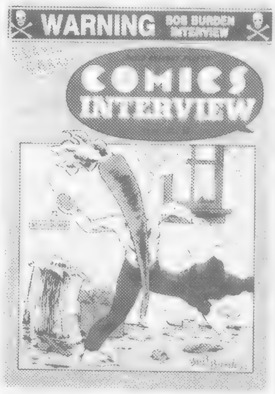
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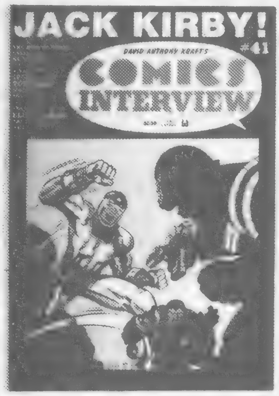
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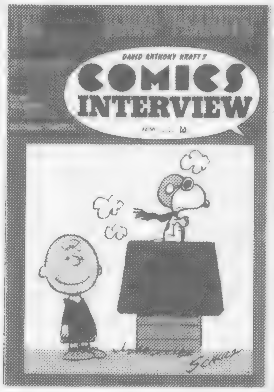
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#52
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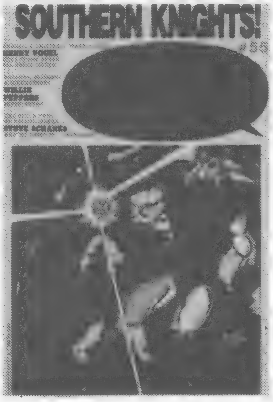
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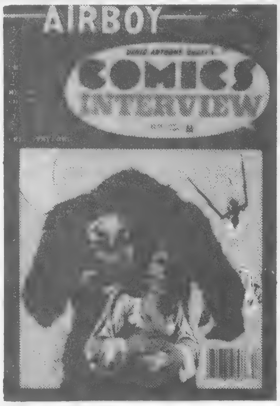
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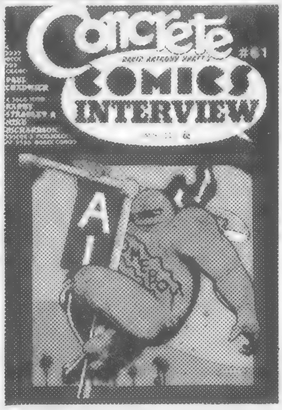
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David Anthony Kraft's
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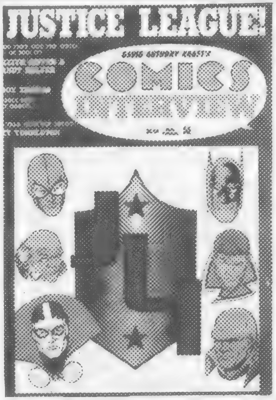
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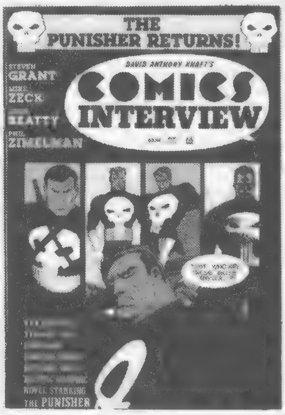
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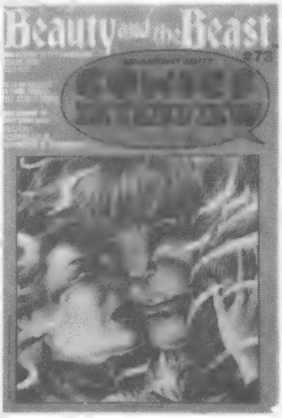
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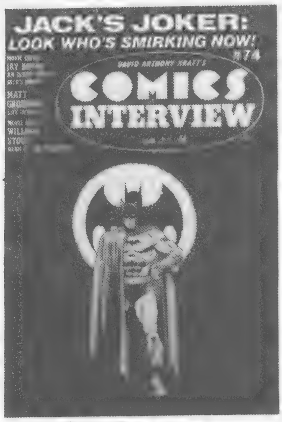
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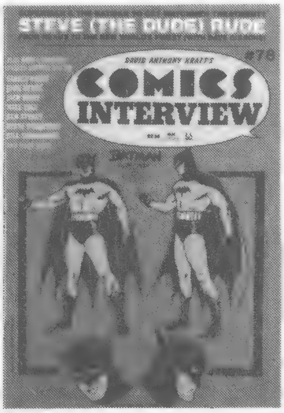
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COMICS INTERVIEW

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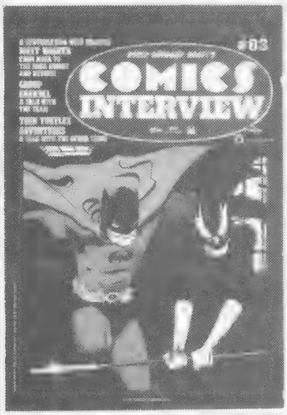
COMICS INTERVIEW

#82 COUNTS AS FIVE **Frank Miller** on ROBOCOP 2, GIVE ME LIBERTY, HARD BOILED & ELEKTRA LIVES AGAIN — co-creator **Peter Laird** on TURTLES movie & more — **Dan Barry**, pt. 2: **Mickey Spillane** & more! Original **Miller** cover!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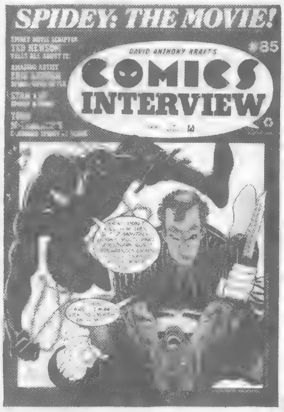
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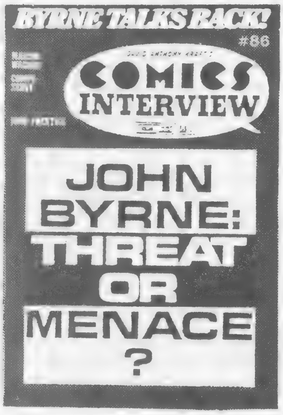
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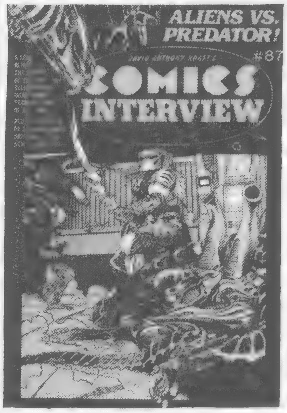
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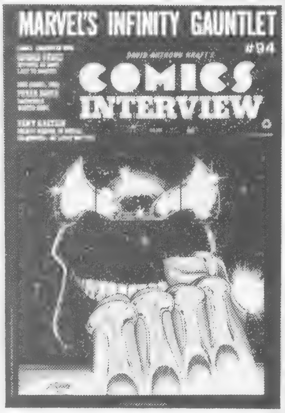
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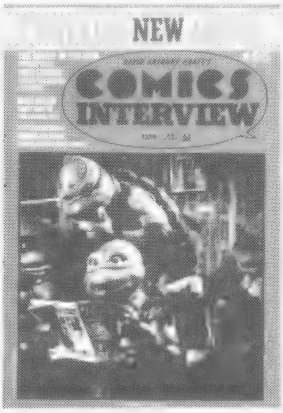
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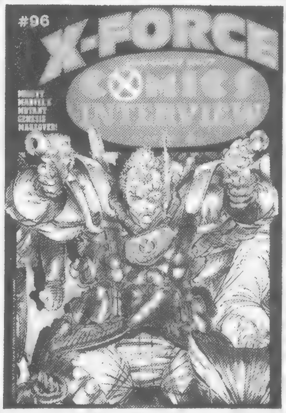
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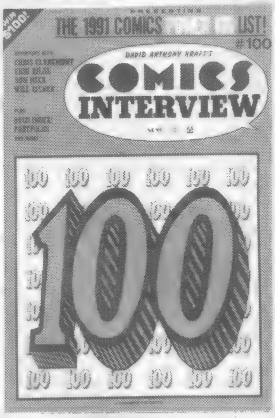
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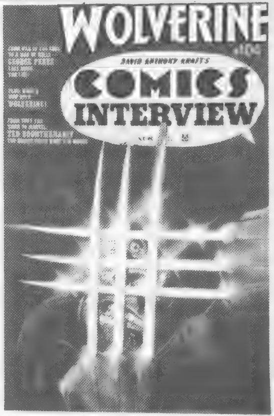
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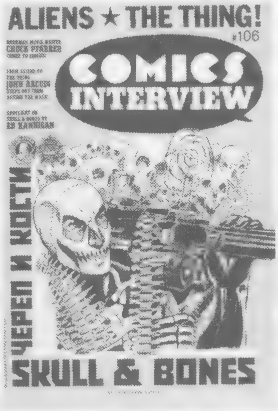
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CHUCK PFARRER
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ЧЕРЕП И КОСТИ
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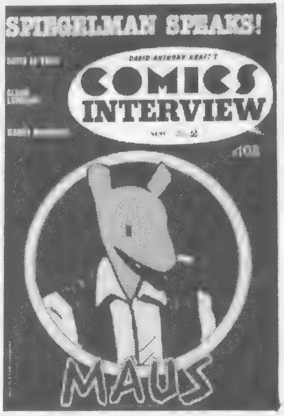
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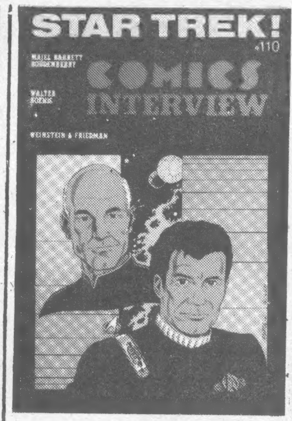
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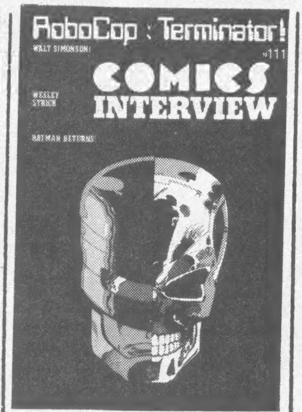
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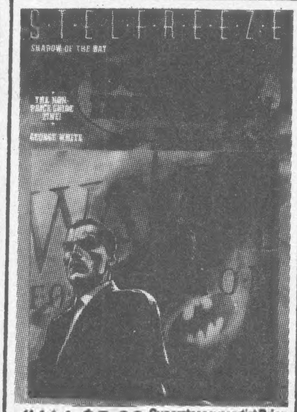
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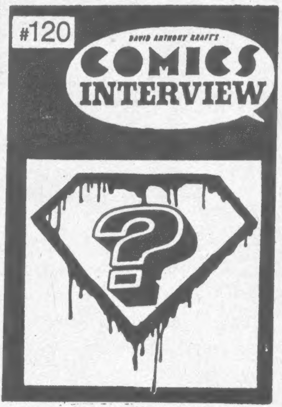
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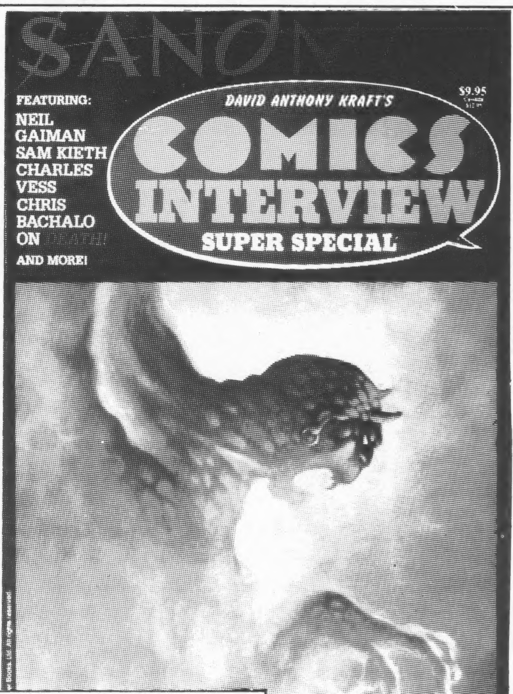
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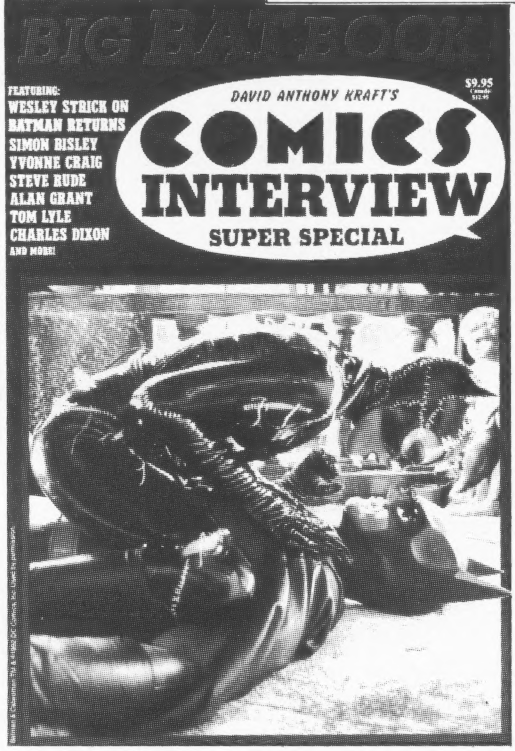
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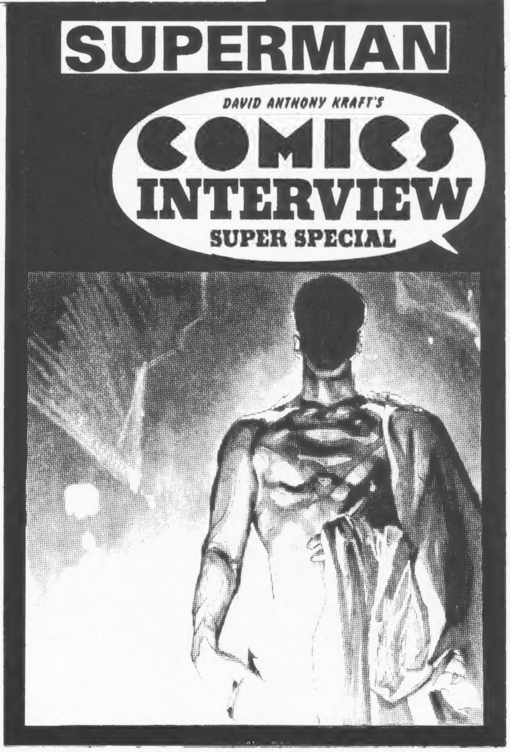
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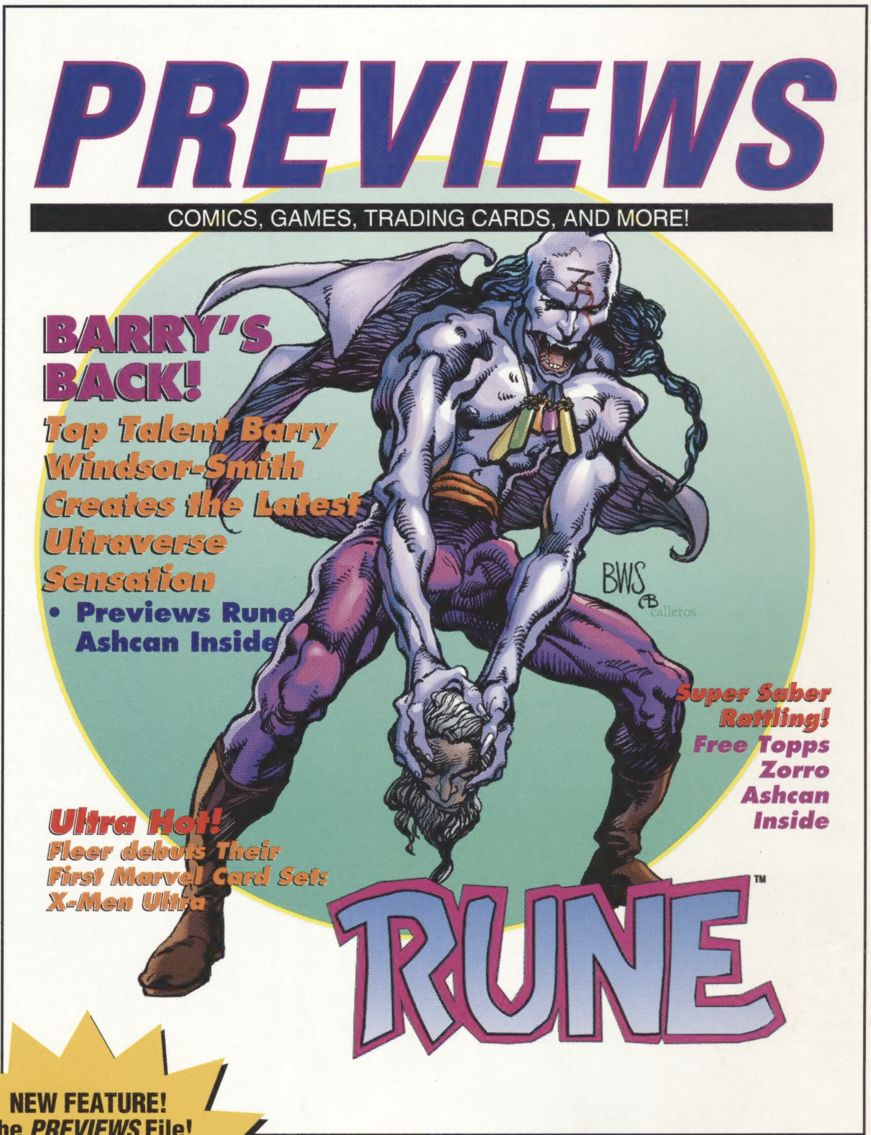
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